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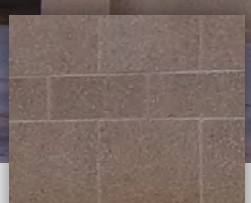

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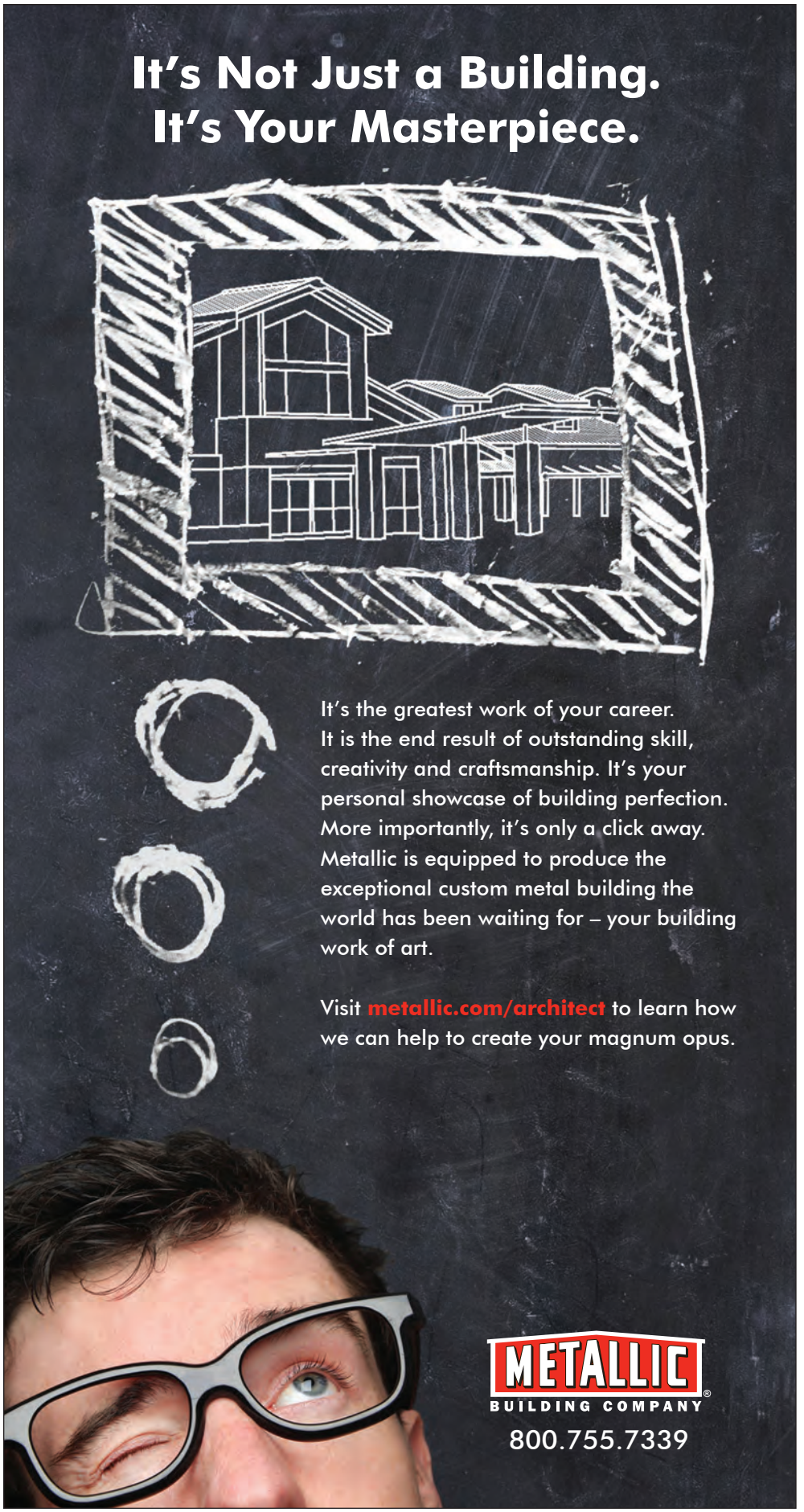

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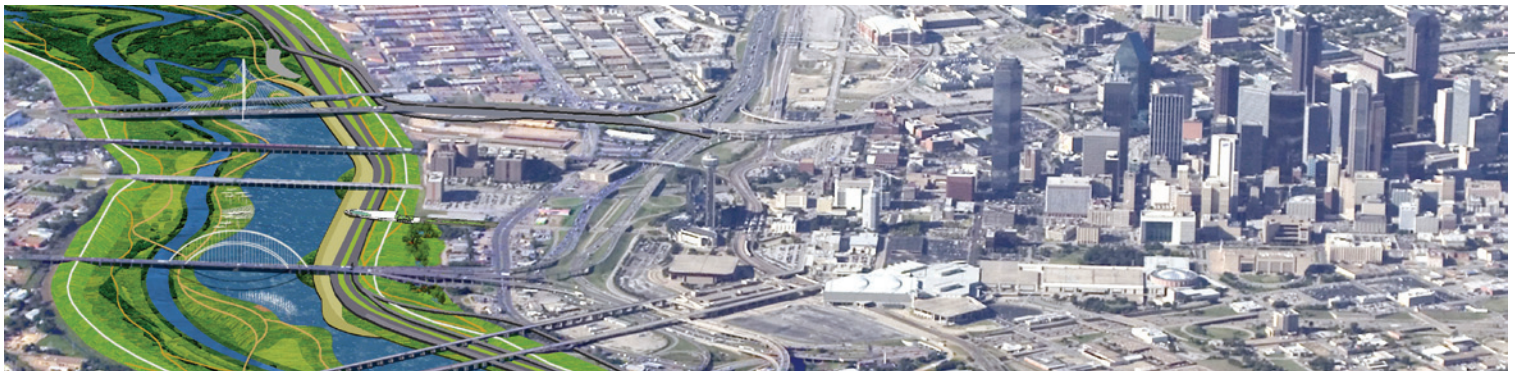

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Placemaking in a Hot, Flat, and Crowded World

AS THOMAS FRIEDMAN SEES IT, our world is rapidly becoming "hot, flat, and crowded." In his best-selling 2008 book by that title, the three-time Pulitzer Prize-winning journalist warned of American complacency in the face of impending calamities threatening the planet and its inhabitants, mainly climate change, depletion of natural resources, and overpopulation. Moreover, he called on the U.S. to marshal its innate capacity for innovation to forestall global crises. In May, Friedman expanded on that cautionary message when he presented the keynote address at the opening of the national convention in New Orleans. Speaking to almost 4,000 architects and other attendees, Friedman urged his audience to join a green revolution that would save the planet from certain catastrophe.

Preaching to the choir? Well, maybe, although he pointedly differentiated between a true rebellion and the commercialized revelry we are currently experiencing. Certainly, among those invited to the ongoing festivities are architects, one of the groups most heavily targeted these days by advertisers whose sales pitches inevitably hinge on their product's "sustainable" attributes. Evidence of that prevalent trend was abundant at the AIA's annual gathering, especially within the Ernest N. Morial Convention Center's vast expo hall. Anyone walking the aisles could not help but notice how most of the goods and services on display were being hawked as being environmentally benign. Even the tortured syntax of the conference's confounding theme – "Regional Design Revolution: Ecology Matters" – attempted to capitalize on the buzz.

Deep down we all know, as Friedman noted, that today's green revolution is a sham. In his address he explained our communal self-delusion by invoking the same irony as in this excerpt from his book: "Have you ever seen a revolution where no one got hurt? That's the green revolution we're having. In the green revolution we're having, everyone's a winner, nobody has to give up anything, and the adjective that most often modifies 'green revolution' is 'easy.' That's not a revolution. That's a party. We're actually having a green party. And, I have to say, it's a lot of fun. I get invited to all the parties. But in America, at least, it is mostly a costume party. It's all about *looking* green…"

In person, Friedman tailored his address to his audience of architects: "Right now, we are having a green party, not a green revolution. 'Change or die'—that's a real revolution. When clients come to you, they should say we need to change to green or die," adding that he hopes for a future where all buildings will be mandated to be designed as energy-efficient and environmentally responsible. "Ultimately," he said, "we need to make the word 'green' disappear."

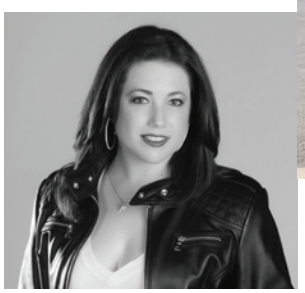
While we wait for our elected leaders to take the unpleasant but necessary steps to begin correcting the earth's imbalances, several groups are moving ahead on their own. One is Sustainable Sites Initiative, an interdisciplinary partnership launched in 2005 and led by the American Society of Landscape Architects, the Lady Bird Johnson Wildflower Center at the University of Texas at Austin, and the United States Botanic Garden. To accomplish its mission to transform land development, construction, and management practices, SITES, as it is better known, has developed a voluntary rating system with performance benchmarks for landscapes. There are more than 150 pilot projects, both public and private, across the globe where data are being collected to test the criteria. These projects are designed to restore habitats, rehabilitate landfills, clean and store stormwater, lower the urban heat island effect, create outdoor educational opportunities at schools, and reconnect neighborhoods to parks and public transportation.

Eleven of those SITES pilot projects are in Texas. Among them is the planned adaptive re-use of the 1930s-era Continental Avenue Bridge on the west side of Dallas, a component of the expansive Trinity River Corridor Project. That larger project is currently underway to redevelop land along a 20-mile stretch of the Trinity and includes the construction of the Margaret Hunt Hill Bridge, designed by Santiago Calatrava. Following completion later this year of the new cable-stayed bridge – with a 40-story arch at its center – vehicular traffic will be diverted from the old Continental Avenue Bridge. (Both spans are shown at the top left of the photo.)

From early in its conceptual design phase, the Continental Bridge project has involved all aspects of the SITES guidelines and performance benchmarks, says Don Raines, an urban designer with the Philadelphia-based multidisciplinary design firm Wallace Roberts & Todd. Plans call for repurposing the 2,000-foot-long, 50-foot-wide concrete span as a pedestrian, recreation-oriented urban amenity much like the popular High Line in New York City.

Like all the SITES pilot projects, the Continental Bridge demonstrates efforts being taken toward thoughtful placemaking, efforts that will affect the lives of Dallas residents in a positive way. Such projects also show the commitment by private/public partnerships to help alleviate the negative environmental impact of demolition and reconstruction by the adaptive re-use of aging urban infrastructure. Those projects also might give Thomas Friedman hope for a greener future.

STEPHEN SHARPE, HON. TSA



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JIM ATKINS, FAIA likes to fish, whether it is fighting blue marlin in the Bahamas, working the snapper banks in the Gulf of Mexico, or wade fishing the Laguna Madre. When he can't make it to the big water, he settles for a more serene endeavor. His goldfish are the winners. He and Grant Simpson, FAIA, are the authors of a two-part series on work conformance. See p. 79 for Part One.

LAURA N. BENNETT, AIA graduated from Texas Tech with two master's degrees in architecture. She previously worked in Lubbock as a project manager for Texas Tech and in the private sector. She now works for Naismith Engineering in Corpus Christi. Laura also volunteers with various professional and nonprofit organizations. Read her essay on Destination Bayfront's plans for Corpus Christi on page 24.

EURICO FRANCISCO, AIA doesn't think that architecture alone can fix the environment, cure cancer, or bring peace to the Middle East. But, he does believe that it can impact lives in tangible ways: to read about the effect that architecture can have on the lives of older adults, see his article on "The Summit" on page 64.

J. BRANTLEY HIGHTOWER, AIA works for LakelFlato Architects in San Antonio but grew up about 15 minutes away from the Kimbell Art Museum in Fort Worth. He shares his ruminations about that building and its surrounding landscape in his commentary on page 26.

GREGORY IBAÑEZ, AIA is a *Texas Architect* contributing editor. He practices in Fort Worth but dreams of living and working in Luis Barragan's House and Studio in Mexico City, which he says "exemplifies a serene spirituality that seems so elusive in our professional lives today." Read his article on the Omni Hotel in Fort Worth on page 52.

DAN SEARIGHT, AIA is a partner and director of design for designLAB3 Architects in Houston. The firm's current work ranges from interiors to corporate commercial projects in both Houston and Austin. He writes about the up-and-coming arts community in Albany on page 88.

GRANT A. SIMPSON, FAIA is an accomplished Southern cook taught by his Cajun grandmother. This aging warrior can usually be found listening to Hawaiian music in his backyard tropical paradise; cultivating frangipani, enjoying his tiki torches, or constructing a bamboo trellis…(for which he carefully prepared a work plan); red beans and rice anyone? See his Practice article, co-authored by Jim Atkins, on page 79.

WENDY PRICE TODD is a graduate of Rice Univeristy's School of Architecture and now lives in Austin, where she serves as a citizen advocate on community design issues. For nearly a decade, she has driven past the site of the Humanities Texas building at least twice a day, taking her daughters to and from school. She writes about the restoration of the historic structure on page 46.

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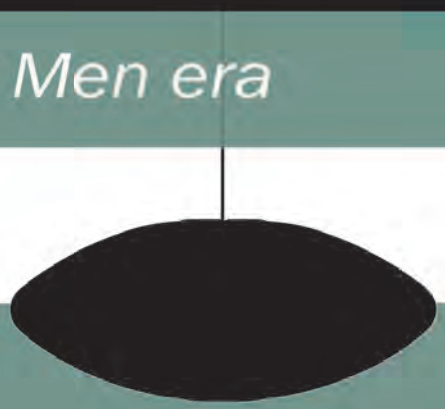
Modernist design from the Mad Men era



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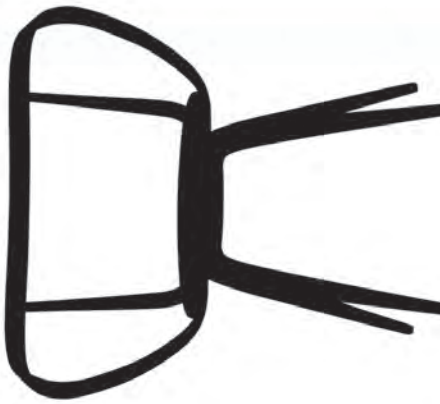

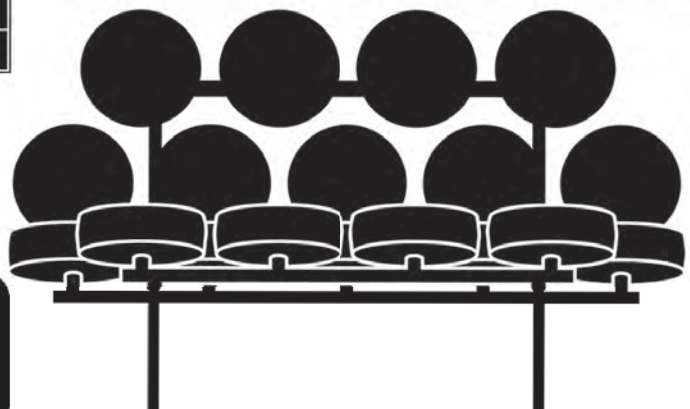

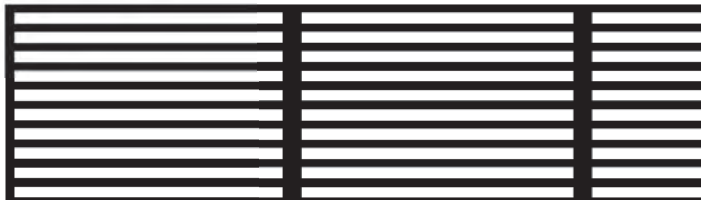

UPDATES

SDATS for Texas Cities

Earlier this year, the American Institute of Architects selected Bastrop as one of six communities in the U.S. to be studied by an AIA Sustainable Design Assessment Team. Each SDAT brings together architects and other professionals to help local stakeholders chart a roadmap to meet environmental, economic, and social equity goals. The team will make two visits to Bastrop this year to gather information for a report to be completed later this year. Previous SDATs in 2008 studied Fort Worth and Leon Valley (the rendering at right suggests new land uses). The final reports are posted at aia.org.

EVENTS

2012 AIA Theme: 'Design Connects'

On the last day of this year's national conference, Dallas resident and incoming AIA President Jeffrey Potter, FAIA, introduced the theme for the 2012 AIA Convention. In his remarks, Potter explained that next year's theme – "Design Connects" – was especially apropos for the convention's setting in Washington, DC. "I kept returning to the inspired symmetry of the city with an architect's world view," Potter told his audience, continuing, "the notion that the built environment can inspire what's best in us, the power of what design means to a free people, and what a free society means for design."

TSA Announces Convention Keynotes

Keynote speakers for the 2011 TSA Convention and Design Products and Ideas Expo will be John Maeda, president of the Rhode Island School of Design, and Rebecca Ryan, founder of Next Generation Consulting. The annual conference will be held Oct. 27-29 in Dallas.

TWITTER

Follow the Texas Society of Architects on Twitter to stay informed and up-to-date on issues and news related to the architecture profession.

FACEBOOK

Become a TSA Fan on Facebook to connect with a growing group of young and seasoned architecture professionals throughout Texas.

BLOG

Wildfires Endanger West Texas

Extremely dry conditions helped fuel numerous wildfires across the western half of the state during the spring, and the summer forecast does not bode well for relief. One fire in April near Marfa and Fort Davis destroyed several buildings but firefighters were able to protect McDonald Observatory by setting control burns in the surrounding vicinity. (The photo taken on April 17 shows a control burn on Black Mountain behind the Hobby-Eberly Telescope dome. Photo courtesy Frank Cianciolo/McDonald Observatory.) On June 7, the Texas Forest Service reported that its personnel were responding to five large fires spanning a total of 20,313 acres.

Legislative Updates

The lobby team for the Texas Society of Architects continued to monitor activity at the State Capitol as the Special Session continued through mid-June as this edition went to press. Updates are periodically posted at texasarchitect.org. For a wrap-up of the Regular Session and its effect on Texas architects, see the news story on page 10.

McNay Spotlights George Nelson

On June 8, the McNay Art Institute in San Antonio held a media preview for its comprehensive retrospective of work by George Nelson, one of the most influential American designers of the twentieth century. Most of the pieces – including the Ball Clock (1947) and its many variations, shown here, designed for Herman Miller – are on loan from the Vitra Design Museum in Weil am Rhein, Germany.

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After Closing Gavel of Regular Session, TSA Sees Benefits to Architects Statewide

AUSTIN When the 82nd Legislature convened in January, expectations were low for the state's architectural profession. The biggest issue facing lawmakers was a historic budget shortfall, which meant that new taxes might be levied on professional services, including those performed by architects. Also, the future did not bode well for architects in their 20-year-old professional overlap dispute with engineers practicing architecture without a license. Those were just two of the issues involving architects that concerned the lobbying team for the Texas Society of Architects as lawmakers gathered in Austin for their biennial Regular Session.

However, when the session adjourned on May 30, several pieces of legislation had been passed that signaled significant improvements for architects practicing in the state. At the top of the list of successes were: 1) no change to the tax laws directly affecting architects; and 2) a "peace accord" between architects and engineers that essentially bars engineers from practicing architecture without a license (albeit with the provision that some engineers will be allowed to practice architecture if they can document that they have done so "safely and adequately" in the past).

At the start of the Regular Session, TSA's lobbyists saw the initial attempts at a resolution of the architect/engineer issue as "bad" bills. TSA effectively negotiated new language, which was ultimately approved by lawmakers.

Additionally, there were other successes during this session, including passage of:

- a High-Performance Standards bill – The measure requires some public projects costing more than $2 million to be designed as energy-efficient. In addition, an amendment was added to the bill at TSA's request that smoothes the way for architects applying to the Internal Revenue Service for tax deductions for qualifying high-performance public projects.
- an Alternative Project Delivery Consolidation bill – The legislation creates a single code with common language for projects performed via alternative delivery systems. Previously, the language in separate codes was similar but not the same, which caused confusion. At TSA's behest, a tort reform provision was added to the bill that is intended to curtail "shotgun" lawsuits filed by school districts in which all design professionals involved in a defective project could be sued for damages. The provision states that if a settlement is won, then all net proceeds (that is, what's left beyond the costs of prosecuting the lawsuit) must be used to correct the defect.
- an Indemnification Protection bill – The measure ensures that parties responsible for acts of negligence must accept that responsibility instead of placing the onus on another member of the project team.

Of course, before any of these bills can become law, they must be either signed by the governor or not be vetoed by the governor before the 20-day signing period expires. At press time, the clock was still ticking and nothing had been vetoed. (The Special Session that began on June 1 was not expected to affect the architect-friendly legislation.)

One piece of legislation passed this session already has been signed into law by the Gov. Perry. That's the so-called "Loser Pays" bill, which requires a court to award attorney's fees and court costs to a successful lien claimant.

Overall, TSA's leaders viewed the culmination of the Regular Session as successful for the Society's membership as well as for all others practicing architecture in Texas. TSA Executive Vice President James T. Perry spoke for the organization: "I think you have to look at this as an unusually successful session, especially given the climate at the beginning. When you recognize that there was no money, there were all these bad bills filed, and the A/E issue did not look like it was going to succeed. For us, at the end, to have come out with a successful negotiation on the A/E overlap, as well as the other bills that passed, that's pretty unusual and a much better outcome than anyone would have predicted."

Plans laid by TSA prior to the beginning of the session helped toward achieving that outcome, particularly the Advocates for Architecture Day that brought more than 200 architects to the Capitol on Jan. 25 to meet individually or in small groups with their elected officials. According to TSA General Counsel Yvonne Castillo, those constituent meetings gave the profession a higher profile and greater recognition among legislators. "It's important that lawmakers see that architects care enough about state policymaking to make the special trip to Austin," she said. "There's no doubt that numbers count and 'face time' counts." She added that such personal connections effectively improved access by TSA's lobbyists and its volunteer members during the session when relevant issues arose.

TSA's James Perry (no relation to the governor) also credited the Society's successes to the action taken by members when legislative alerts were sent by email to request constituents to contact their legislators about specific bills considered harmful to architectural practice. "Their responses make this work," he said. Perry especially noted the efforts by TSA President Dan Hart, AIA, PE, who testified before the House and the Senate about the A/E issue. He said Hart made repeated trips to Austin from his home in Midland to participate in negotiations related to the A/E overlap bill.

Throughout the Regular Session, observers commented on the overwhelming feeling of tension among lawmakers in the Capitol, which was intensified by the strain of a huge budget shortfall estimated by some to be as much as $27 billion. From the perspective of TSA's David Lancaster, Hon. AIA, who serves as its senior lobbyist and has worked every legislative session since 1977, the 82nd Legislature was unique due to its shared level of edginess. In a blog post on the TSA website during the session, he quoted an ancient Chinese proverb ("May you live in interesting times.") to describe the pervading sense of anxiety amid the day-to-day shifting of allegiances within the statehouse.

STEPHEN SHARPE, HON. TSA

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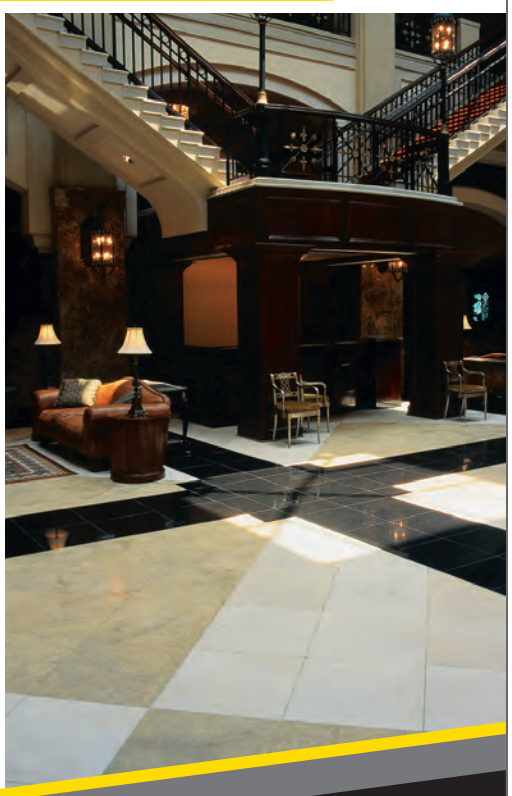

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Hal Box, FAIA: Visionary Educator

Hal Box, FAIA, had a greater impact on architectural education in Texas than any single individual in the state's history. He was a visionary and a consummate doer. He imagined a much more prominent position for Texas architecture in a national and international context, and he worked tirelessly and skillfully to use architectural education as a means to reach that ambitious goal.

Hal started the School of Architecture at UT Arlington in 1971 and served as dean during its seminal years. As current dean, Don Gatske, AIA, has noted, "His influence on the school as it was and is today is impossible to overestimate. He set the direction and the character of the program which continues to guide us." Hal hired the initial faculty (many of whom are still around), established the first four-year degree program, oversaw the design and construction of a new building, added a masters degree, and achieved NAAB accreditation—all in only five years.

In 1976, Hal took over leadership of the School of Architecture at UT Austin and proceeded to transform that program over his 16 years as dean in ways that have proven both powerful and lasting. Perhaps even more impressive than starting something from scratch, he redirected the considerable inertia of a longstanding institution and gave it new life. As he noted later, "The dean's job at Austin was not new. It was hobbled by history, and I realized that I had to visualize what it would take for the school to excel."

Like any great designer, Hal relied heavily on his ability to visualize. He was constantly imagining a stronger, better future and setting goals for how to get there. Ten years into his deanship at UT Austin, he gathered his leadership team for a retreat at his second home in Cuernavaca and challenged them to envision new directions and inspiration. Then he convened a well-funded Goals Conference back in Austin where he brought in architecture deans from Harvard, MIT, Cornell, Arizona State, University of Oregon, and University of Virginia to blaze an even more ambitious path than he had been traveling in his first decade as dean.

Hal never stood still and was constantly questioning and reframing his vision for the future. He had the confidence and energy to

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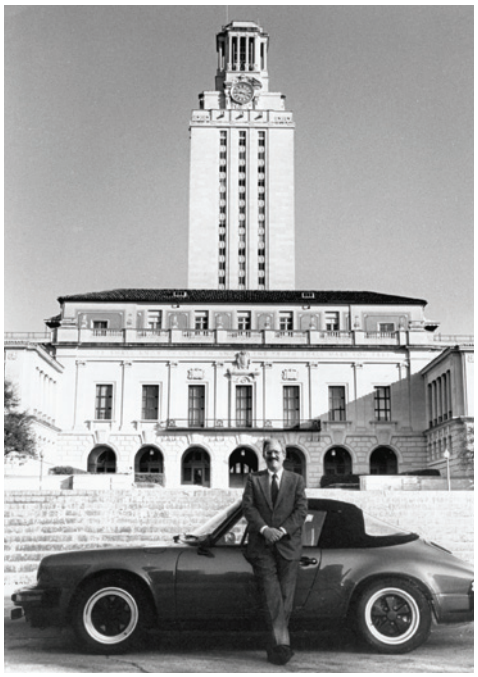

Hal Box, FAIA (1929–2011)

(from top) Box in 1984. With his wife, Eden, Box exulted in their being honored by UTSOA in April. In 1998, he received the TSA Lifetime Achievement Medal from previous recipient John Only Greer, FAIA.

Pratt and Box: Brief History of a Firm

After the war, following his service with the U.S. Naval Engineers, Hal Box returned to Texas to restart his architecture career. Having shared an apartment while studying architect at the University of Texas, we were reunited in the early 1950s when we worked together for Don Nelson in Dallas.

We had already apprenticed – Hal to O'Neil Ford's office and I with I.M. Pei – and both of us had our license to practice. In Nelson's office we found ourselves working on a Dallas middle school after the school district took the project away from another architect because he had treated the design like a college campus with junior high functions in separate buildings. We also worked on the Mercantile Bank expansion. Hal, always good at detail, designed the new paneled offices for the officers in teak. He made it elegant sculpture.

In the evenings, Hal and his wife, Dotty, would sometimes invite me and my bride, Joanne, to their house where we ate spaghetti and dreamed about improving downtown Dallas. Gradually we honed our arguments and Jerry Bywaters, then the director of the Dallas Museum of Fine Arts, gave us a back hall in which to pin up our ideas. He also gave us a basement space in which to build models of our ideas. In the days before security became necessary, Hal, Joanne, and I were trusted to crawl in and out of the museum windows facing Second Avenue across from the Golden Pickle Factory so we could work every night on our project—a new urban design for Dallas.

We kept hearing that we needed a presentation that dramatized our ideas of urban design. We were coached by Oscar Stonorov and Ed Bacon, who had recently staged a similar urban design public plea in Philadelphia. Imitating Charles Eames, we made a two-screen presentation to compare present and future. That was in 1957.

The "Study of Downtown Dallas" eventually reached the office of the mayor, who then called together 400 civic leaders for a lunch at the Adolphus Hotel. Hal and I unrolled a long strip of butcher paper with a sketch of downtown, took off our coats to reveal suspenders, and while Hal at the podium sang in his great, low baritone *"Well, I'm from Big D / My, Oh, yes / little A, double L, A, S / Where every home's a palace*

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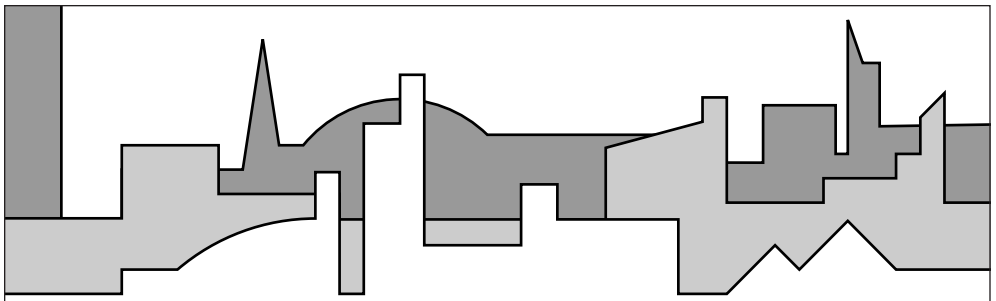
TOP PHOTO COURTESY BOX FAMILY; MIDDLE PHOTO BY MARSHA MILLER; BOTTOM PHOTO COURTESY UT AUSTIN SCHOOL OF ARCHITECTURE



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Livestrong HQ in COTE Top Ten

The American Institute of Architects' Committee on the Environment has included Lake/Flato Architect's Livestrong Foundation's headquarters among its 2011 Top Ten Green Projects, a national program that celebrates sustainable design excellence. Livestrong, located in Austin, was this year's sole Texas honoree.

Lake/Flato of San Antonio collaborated with Austin's Bommarito Group on the design. The team was led by Bob Harris, FAIA, a partner at Lake/Flato, and Mark Bove, AIA, president of Bommarito Group. The project also received a 2010 TSA Design Award.

The Top Ten projects, selected as the premiere examples of recently completed sustainable architecture and green design solutions that protect and enhance the environment, were honored at the AIA 2011 National Convention in May. A full list of winners is posted at aia.org.

Livestrong Foundation – also known as the Lance Armstrong Foundation – is the adaptive reuse of a 1950s warehouse transformed into a concrete tilt-wall building that provides multi-functional office space for a staff of 62. The project recycled 88 percent of the materials from the demolition of the dilapidated warehouse and re-used them in the new design. To allow for an open office environment, the design team replaced the roof's center bays with north-facing clerestory windows that harvest diffused daylight for the core workspace. No toxic chemicals are

continued to page 82

Daylight infuses the interior work spaces to complement the open office environment.

KAUST Receives AIA/ALA Library Award

The American Institute of Architects and the American Library Association (ALA) recently bestowed the ALA Library Building Award to the King Abdullah University of Science and Technology (KAUST) in Thuwal, Jeddah, Saudi Arabia. The project was planned and engineered by HOK with Paris-based Oger International, as the architect of record. The award recognizes distinguished accomplishments in library architecture and encourages excellence in the architectural design and planning of libraries.

The KAUST library serves as the focal point for the new LEED Platinum campus, that consists of 5.5 million square feet of facilities on 100 acres. Designed as a global center for scientific thinking and rooted in local culture and place, the library emphasizes collaborative learning and access to knowledge through technology. The modern building makes allusions to Arabic architecture, recalling the traditional House of Knowledge, which was a place of gathering and learning. The program includes group study areas, informal collaboration spaces, and lounges for scientists to share thoughts and ideas.

A light-filtering, translucent, stone shroud covers the library's simple volume. The shroud drapes the north and south facades while leaving the east and west facades open, providing views of the Red Sea to the west and transparency toward the campus to the east. During the day, the translucent stone appears to be solid from the exterior but luminous on the interior; at night it is translucent and glows.

TA STAFF

Transparency is a key element to HOK's design for the KAUST Library in Thuwal, Jeddah, Saudi Arabia.

TOP PHOTO BY PAUL HESTER; BOTTOM PHOTO BY SAM FENTRESS

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AIA Honors Overland's Haven for Hope

Haven for Hope, a San Antonio homeless assistance center designed by Overland Partners, was recognized with two AIA Honor Awards during the AIA national convention in New Orleans. The project, completed last year, was the only one in Texas to receive either an AIA Housing Award or an AIA/HUD Secretary's Award.

In the AIA Housing program, Haven for Hope won in the Specialized Housing category. In the AIA/HUD program, it won in the category of Creating Community Connection.

Associate firms involved in the Haven for Hope project include OCO Architects, Seventh Generation Design, Drewry-Martin Architects, and Valla Design Group. Additional members of the project team were Bender Wells Clark Design (landscape architecture), Blum Consulting Engineers (MEP), and Zachry Construction.

Haven for Hope is the largest facility in the nation dedicated to helping the city's homeless population. The project represents a collaboration involving the City of San Antonio, Bexar County, and both non-profit and private organizations that worked together to develop a comprehensive "campus of transformation" to address and treat the myriad causes of homelessness.

The 37-acre campus, built on the site of an industrial park and incorporating components of some existing warehouses, centralizes a variety of services for as many as 1,500 individuals per day. The facilities include a 40,000-sf "transformational center" where more than 80 partner agencies provide services and training and a 37,000-sf medical service building where medical, dental, vision, podiatry, and mental health services are available to the homeless as well as the surrounding community.

As part of the project, architects and stakeholders held a series of design charrettes and progress meetings with adjacent neighborhood associations, as well as service providers, law enforcement officials, and other interest groups. In addition, through a coordinated effort with stakeholders, Haven for Hope benefits from personnel volunteering from city-based agencies such as University Health Systems and the Center for Health Care Services.

TA STAFF

KIDS Program in S.A. Schools Opens Young Minds to Design

SAN ANTONIO Think you're a better designer than a third grader? Think again, suggests Michael Imbimbo, AIA, of San Antonio.

Having recently spent a semester working with a class at San Antonio ISD's Hawthorne Elementary, Imbimbo came away from the experience with renewed respect for a child's unbridled eagerness for exploration. "As creative as we architects think we are," Imbimbo says, "we're no match for a bright, happy, and enthusiastic third-grader."

Over the past five years, Imbimbo and many other local architects have volunteered for Kids Initiating Design Solutions (KIDS), a collaborative program between the Architecture Foundation of San Antonio and the Southwest School of Art. KIDS introduces elementary school children to architectural design through developmentally appropriate problem-solving activities.

Because the study and practice of architecture integrates math, reading, science, and art, it's a natural vehicle to explain and explore many core concepts. So why isn't architecture already part of the mainstream curriculum?

Setting aside the conversation about the state of our education system, it's partly due to the challenge of demystifying the profession's jargon and expertise. Try explaining a postmodern transit-oriented development to anyone outside the architectural community – or anyone at all, really – and this barrier becomes clear. If it were just a matter of familiarizing students with vocabulary and narratives, the lessons can be artfully explained in a book. But the practice of architecture is more than esoteric words and series of images. It is an intensely personal experience—one that fuses the act of making with the experience of inhabiting.

In making of their own city, students decide how to best integrate their individual projects with public transportation, open space, and utility networks.

KIDS has succeeded by constructing a model of education that combines and integrates the expertise of art educators, architects, and classroom teachers. The art educators understand the developmental stages of the students and how they learn through making. The architects frame learning objectives and cultivate design-thinking. The classroom teachers are invested in the success of each student and the class as a whole.

Over the past four years, KIDS has collaborated with 22 teachers from 14 inner city schools, 21 architects from 12 different firms, 18 students from local universities, eight artists from the Southwest School of Art's Mobile Artist Program, and about 420 elementary students. KIDS begins its fifth year in the schools this fall and expands the following spring to include kindergarten.

Students work individually and in groups to solve problems that build upon each other over the course of 10 weeks. Every week when the classroom is transformed into a studio, teachers also become learners.

The aim of the program is not to create legions of architects, but to prepare students to become active, engaged citizens who feel a connection to and a part of the dynamic systems at work in their built environment. Added to the sense of empowerment is a confidence gained through developing a unique solution to a complex problem. In a system geared toward finding one right answer, the students find validation in their own ways of working and points of view as they create solutions and express their ideas.

KIMBERLY DRENNAN

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AIA Austin Presents Design Awards

AUSTIN AIA Austin honored 10 projects in its 2011 Design Awards Celebration. From a total of 77 submittals, the distinguished jury of architects selected three for Honor Awards, six for Citations of Honor, and one unbuilt project for a Studio Award.

Jurors were Anne Fougeron, FAIA, of Fougeron Architecture in San Francisco; Scott Merrill, AIA, of Merrill, Pastor & Colgan in Vero Beach, Fla.; and Victor "Trey" Trahan, FAIA, of Trahan Architects in Baton Rouge.

The three Honor Awards went to:

Scout Island Residence by Alterstudio Architects – Carefully situated in a hilly Austin neighborhood, this project unconventionally splits the program, resulting in a transparent link that frames dramatic views beyond.

Kenya Rainwater Court by Dick Clark Architecture – This communal pavilion for the village of Mahiga in central Kenya features a delicate structure that supports an undulating pitched roof that collects rainwater.

Ranch Operations by Miró Rivera Architects – Texas Hill Country vernacular is reinterpreted in this case study of the traditional shed building, with the bold contrast of its crisp, dark structure and stark white infill.

The six Citations of Honor recognized:

Byrne-Reed House by Clayton & Little Architects – A dramatic restoration literally peeled back the layers of time to resurrect a downtown Austin landmark. (see p.46.)

Austin Office by Gensler – This interior finishout exhibits a controlled modulation of light, space, and material among massive concrete columns within a generous open volume.

Sol Austin by KRDB – The thoughtful planning of this housing development offers modern living in affordable prototypes in east Austin.

Garage Apartment by LZT Architects – This chic dwelling offers natural light and a whimsical privacy fence.

McGarrah Jessee by McKinney York Architects – The thoughtfully restored iconic building in downtown Austin celebrates its mid-century character.

1917 Bungalow by Miró Rivera Architects – This addition accentuates the connection where the new living wing slides past the restored bungalow, creating a new front entry and private courtyard.

The single Studio Award was presented to:

Blanco Public Library by Brett Wolfe, Assoc. AIA – The concept exhibits a sophisticated combination of materials and natural light to create a monumental presence.

TAMARA L. TOON, AIA

Scout Island Residence

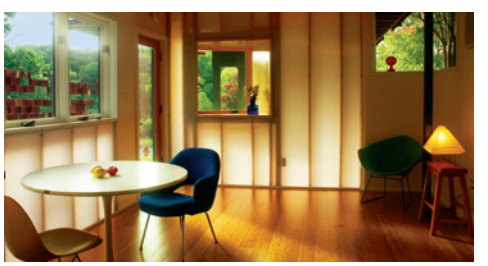
Kenya Rainwater Court

Ranch Operations

Byrne-Reed House

Austin Office

Sol Austin



Garage Apartment

McGarrah Jessee

1917 Bungalow

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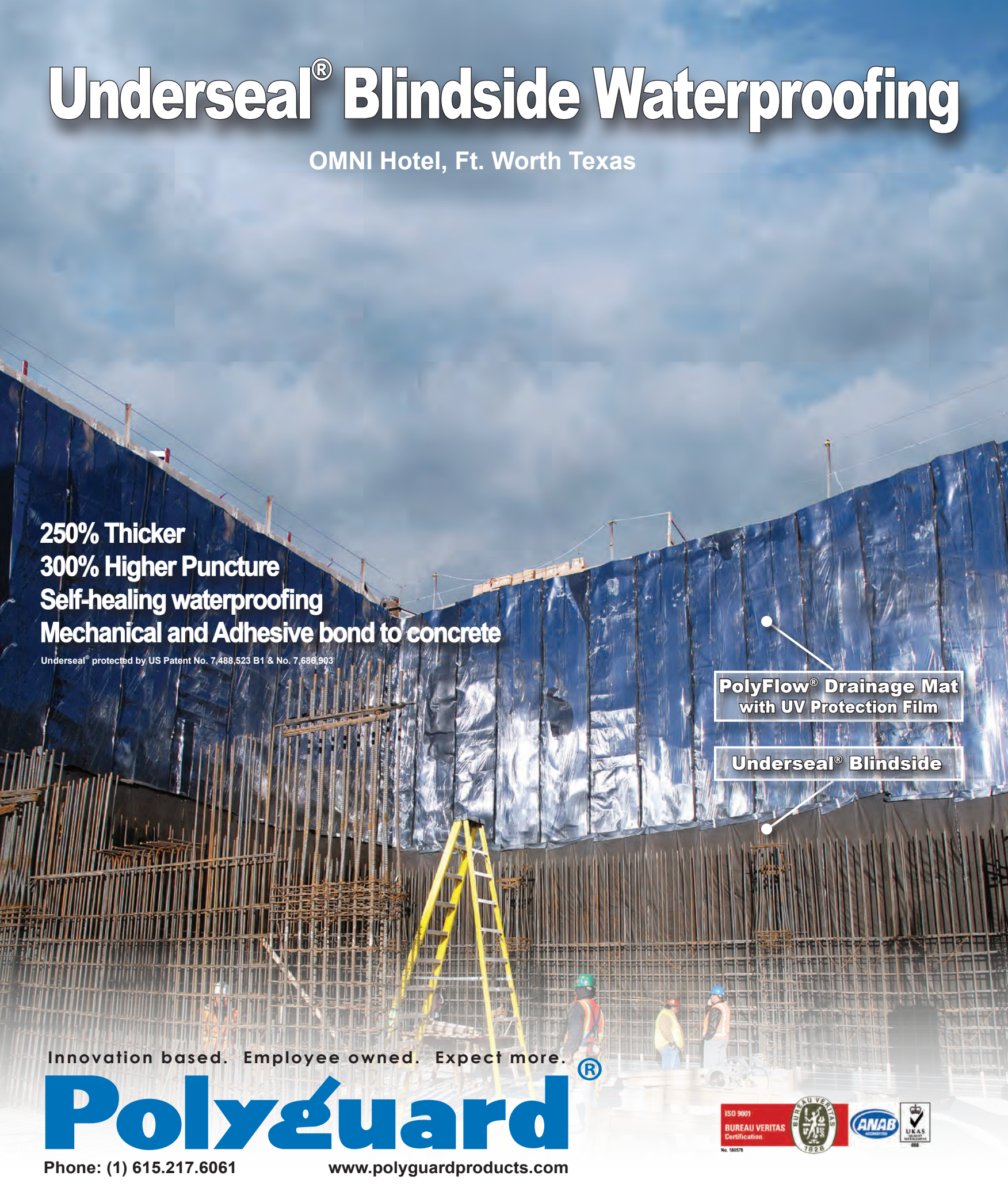

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Recap: Gulf Coast Green 2011

HOUSTON More than 200 people gathered at the United Way of Houston on May 25 for the sixth annual Gulf Coast Green Symposium and Professional Expo. Attendees – including architects, engineers, contractors, developers, students, educators, and government officials – met to learn, share, and network at the event hosted by AIA Houston's Committee on the Environment. This year's theme was "Leading in a Challenging Climate." Organized entirely by passionate volunteers and sponsored by leading companies from Houston and elsewhere within the Gulf Coast region, GCG2011 looked at the current state of sustainable design, development, and construction, and offered a broad range of inspiring learning sessions.

Laura Spanjian, the City of Houston's director of sustainability, (shown in photo) kicked off the event by outlining the municipal programs adopted and implemented in the past year, a record that she said places Houston at the forefront of energy conservation across the nation. One of those programs is the new Green Office Challenge (*www.houstongoc.org*), which encourages voluntary participation by management districts, commercial property owners, property managers, and office tenants to improve the environmental and economic performance of their business operations.

Keynote speakers addressed other facets of sustainable design. One was Lance Hosey, president and CEO of the nonprofit Greenblue (*www.greenblue.org*), who asked attendees "if green buildings are becoming just an inventory of gizmos" by shifting the primary focus away from how beauty could save the planet.

During his keynote speech, environmental photographer Alex MacLean (*www.alexmaclean.com*) captivated a standing-room-only audience with his aerial, high-definition images showing the inefficient use of land resources. From his 5,000-foot-high vantage point, MacLean also pointedly illustrates the effect of new ecological strategies, such as wetlands recovery, solar harvesting, wind farms, and smart growth. His presentation was a lesson about time, proximity, edge, access, and life equilibrium through his "recording changes brought about by human intervention and natural processes."

GCG 2011 also featured 13 learning sessions organized along three tracks—details, adaption, and vision. Details speakers explored the components of green buildings, with topics including the "cradle-to-cradle design" approach, case studies in high-performance projects, and energy modeling tools. Adaptation sessions examined the future of existing buildings – the building sector's biggest challenge in reducing environmental impact – and looked at existing contextual conditions and practical approaches to resource conservation. Vision speakers addressed long-term, "big picture" goals of achieving net-zero, and perhaps denser built environment, including a review of the current AIA 2030 commitment.

As in previous years, Gulf Coast Green offered an expo geared toward the symposium's professional crowd that showcased the latest products and technologies for sustainable projects. (Through a request for qualifications process, potential exhibitors were selected based on criteria that ensured that they represented a professional marketplace devoid of misinformation, better known as "green washing.")

To download this year's presentations and to learn more about Gulf Coast Green events, go to *www.gulfcoastgreen.org*.

FILO CASTORE, AIA

TFA Excellence in Wood Design Awards

The Texas Forestry Association seeks nominations for its annual Excellence in Wood Design Awards. Nominations are open to Texas projects that have been completed within the last five years and aesthetically employ wood or structurally use wood products. For more information, visit *tfa@texasforestry.org*. Applications accepted thru JULY 15.

Frank Lloyd Wright Lithographs at DMA

Early in his career, Frank Lloyd Wright collaborated with a German publisher to showcase 100 stylishly rendered lithographs of plans, details, and perspective views produced by the architect and his assistants. The exhibition "Line and Form: Frank Lloyd Wright and the Wasmuth Portfolio" opened in January at the Dallas Museum of Art. The show features 16 works drawn from a rare example of the portfolio within the museum's collections. Closes JULY 17.

ArCH Hosts 'Doing Time in Houston'

The Architecture Center Houston hosts the photography exhibit "Paul Hester: Doing Time in Houston 1966 – 2011." Through comparison, collaboration, and juxtaposition, Hester examines the evolving landscape of Houston, as well as the evolution of his photography over the past 45 years. ArCH, 315 Capitol, Ste. 120, Mon.- Thur., 9 am to 5 pm, and Fri., 9 am to 3 pm. Thru AUG 12.

John Staub Awards

The Texas chapter of the Institute of Classical Architecture and Classical America announces its inaugural John Staub Awards program, which celebrates excellence in design and craftsmanship in the classical and vernacular traditions. All Texas chapter members are encouraged to submit projects for consideration. Projects completed within the last 10 years are eligible and do not need to be located in Texas. For more information, visit *www.classicist-texas.org/competitions*. Deadline for submittals is AUG 15.

McNay Showcases George Nelson

Considered one of the founders of American Modernism, George Nelson (1908–1986) designed scores of furniture pieces that are still popular today, both as collectible originals and reproductions that recall the mystique of midcentury style. An exhibition of his work opened in June at the McNay Art Museum in San Antonio featuring items from the Vitra Design Museum in Weil am Rhein, Germany. The show is sponsored by Herman Miller, the furniture company where Nelson served as director of design in the postwar years. Thru SEPT 11.

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Mopac Trailhead

The design initiative by Miró Rivera Architects proposes a series of activity zones for a segment along the Lady Bird Lake Hike and Bike Trail in Austin where the trail extends underneath heavily trafficked Mopac Expressway (Loop 1). Located at the intersection of two linear systems – the Colorado River, a natural entity that flows from east to west; and the highway, a man-made work of infrastructure that runs north and south – the area serves as a transition from heavy urban use to outdoor recreation. As it shows on the left, the concept features curvilinear steel canopies (*umbraculos*) on both sides of the water, which were inspired by the mature canopy of trees that shade open ground flanking the river and expressway. North of the river, a series of terraces terminates at a beachfront (*playa*) equipped for activities such as volleyball and ziplining. An existing pedestrian bridge becomes the framework for hanging vines that provide shade and spatial enclosure. And to draw motorists' attention, vertical wind towers rise between the expressway's northbound and southbound lanes.

Thin Living

The problem posed by visiting assistant professor Jeffrey S. Nesbit in his third-year design studio at Texas Tech called for a slender mixed-use tower to be built on a 450-sf lot in downtown Philadelphia immediately adjacent to an abandoned movie theater. Royce Perez (Class of '12) responded with a concept that rises 10 stories above the street yet also laterally inserts four lower levels of offices and a preformance space into the theater's lobby wing—a physical overlap that blurs the line between performer and spectator. "Within these spaces, the theater viewer entering the lobby now becomes the viewed," explains Perez. The upper floors, containing residential units for theater employees, are screened with panels of 1/4-inch stainless steel fabricated with a pattern of perforations that affords privacy at the bottom of each panel but becomes more open toward the tops. At each level, he emphasizes the two-way slab-and-beam concrete structural system with glazed cladding canted to be flush along the outer edge at the upper part of the column but pushed back 20 inches to meet the column's back edge on the floor plate.

Belo Garden

Construction began in February on Belo Garden, one of several urban oases planned as part of the City of Dallas' 2005 Downtown Parks Master Plan. Hargreaves Associates, the landscape design firm that developed the master plan with Carter & Burgess, designed the 1.8-acre Belo Garden that replaces a parking lot on the west side of downtown. The city's purchase and remediation of the land was funded through a 2006 bond package. With architectural guidance provided by Good Fulton & Farrell Architects, the project is the result of a partnership and joint funding effort by the Belo Corp., the Belo Foundation, and the City of Dallas Park and Recreation Department. Surrounded by skyscrapers and busy streets, Belo Garden will feature prairie grasses and wildflowers, as well as a variety of trees native to regions throughout Texas. An interactive fountain will be the centerpiece of a plaza located in the heart of the park, a place for casual gatherings and informal performances. Belo Garden is scheduled to open to the public in mid-2012.

Placemaking in Corpus Christi

by LAURA N. BENNETT, AIA

LAST DECEMBER DURING A MEETING OF THE CITY COUNCIL, representatives of a local grassroots organization presented their concept for developing a six-block stretch of Corpus Christi's downtown bayfront into a vibrant, multi-purpose destination. They envision an expansive public place along the lines of Discovery Green in downtown Houston.

That organization is Destination Bayfront, which its leader describes as a "rag-tag band of zealots" dedicated to improving their community both aesthetically and economically through re-imaging how the city uses its primary natural resource—Corpus Christi Bay. The volunteers are working with the nonprofit Project for Public Spaces (PPS) to realize their vision, possibly as early as 2016. Based in New York City, PPS helped activists in Houston achieve their goal of creating Discovery Green, the 12-acre park that opened in 2008 and has revitalized that city's urban core.

The vision of Destination Bayfront is to create an inclusive, multi-purpose gathering place for the residents of Corpus Christi and its visitors that combines the park and beach elements of the bayfront. The group plans to string together a linear park that connects the downtown and the bayfront by incorporating existing parks and beach elements along with new public components. This flexible outdoor space is intended to generate cultural activities and other events that appeal to a diverse audience. In addition, its planners want this public space to be economically sustainable as well as easily maintained.

Elements of Destination Bayfront emerged from a design charrette, co-sponsored by AIA Corpus Christi and the *Corpus Christi Caller-Times*, that was held in 2003 to rethink civic uses of the bayfront. One of those elements is the realignment of Shoreline Boulevard, the wide thoroughfare separating downtown and the seawall. The street project is currently being designed by the City of Corpus Christi as part of a $13 million capital improvements package approved in 2008 by local referendum.

Trey McCampbell, one of Destination Bayfront's organizers, served as the facilitator of the 13-hour charrette. The results of the charrette became the starting point for the volunteer efforts of Destination Bayfront, which held a series of community workshops that attracted participation from more than 500 people. With assistance from Project for Public Spaces, Destination Bayfront compiled the information gathered and presented its findings during another public presentation attended by 300 people. By the end of the process, over 2,500 people participated in approximately 80 public meetings. Their collective comments were analyzed and incorporated into a conceptual master plan.

Following the group's presentation of the master plan on Dec. 7, council members endorsed the concept. Receiving that critical endorsement concluded the first of a three-phase strategic initiative. Destination Bayfront's second phase is now underway and will culminate with the establishment of a nonprofit to develop and manage the project, as well as planning for the hiring of design professionals to produce a schematic design.

The area under consideration is located just south of downtown, beginning at Coopers Alley and extending about six blocks south to Furman Avenue. Various destination points within that stretch will feature public amenities, such as a water feature and greenspace. In the middle is planned a central square (*zocalo*) with space for an outdoor market, areas for public speaking, and a stage for performances. The concept includes another destination place called the Park Avenue Pier, a place reminiscent of Corpus Christi's bygone Pleasure Pier that still evokes fond memories among local residents.

Although only in the beginning stages, the community leaders working together as Destination Bayfront have forged a strong foundation for achieving their vision that promises to become Corpus Christi's crowning jewel that promotes economic growth and successful urban revitalization.

Laura N. Bennett, AIA, practices architecture in Corpus Christi.

More information can be found at *www.destinationbayfront.org.*

Plans for Destination Bayfront include a promenade running just inland from the beach and replacing North Shoreline Boulevard. Intended as the development's "Main Street," it will connect destination points while offering opportunities for people to rest along the way or participate in recreational activities. The promenade will be designed to accommodate different types of transportation and levels of use at various times, sometimes only pedestrians and slow moving bicycles or vehicles such as a small golf cart-type tram or trolley at other times.

Requiem for a Lawn

With the addition to the Kimbell, let's admit, some of the magic will be lost

by J. BRANTLEY HIGHTOWER, AIA

I CONSIDER MYSELF INCREDIBLY FORTUNATE to have grown up a short drive from the Kimbell Art Museum. While it might be a bit of a stretch to say that Louis Kahn's vaulted masterpiece was the reason I decided to become an architect, it certainly did provide a compelling example of what great architecture could be.

As I learned more about the Kimbell in architecture school, I began parking not in the sunken eastern lot but on the street between Kahn's building and the Amon Carter Museum. This western approach was the one originally envisioned as the main entry and I felt like it was a little secret between Kahn, the building, and me. A key part of this sequence was crossing the broad, tree-lined meadow that served as the Kimbell's front lawn for almost 40 years.

I have come to appreciate this lawn as an important foil to the massive and dignified Kimbell Art Museum. While the tree lined lawn was originally planted as a mall centered on the landmark tower of the neighboring Will Rogers Memorial Center, the integration of the greenspace into the overall design of the Kimbell effectively wove the new building harmoniously into its existing urban context.

Perhaps more important, Kahn's plan preserved an open field of activity for the city of Fort Worth. In my years of crossing it as I made my way to the museum I have seen kids flying kites and dogs catching Frisbees. I have seen families engaged in picnics and fly-fishermen practicing their cast. I have seen the Kimbell's front lawn play host to several games of touch football and at least one impromptu cricket match.

In 2007, the Renzo Piano Building Workshop was announced as the architect for a significant addition to the Kimbell. This would be the second attempt to expand the museum: a 1989 proposal by Romaldo Giurgola was ultimately abandoned after fierce public outcry that its approach would severely alter the integrity of Kahn's original structure. While certainly flawed, Giurgola's scheme notably left the western lawn untouched.

As vociferous as the opposition was two decades ago, it is surprising how little reaction Piano's more recent effort has generated. Perhaps this is due to the fact that unlike the 1989 proposal, the Kimbell itself will remain intact. This new scheme seeks to complement the original structure from a distance rather than mimic it at close range. Kahn's near-perfect interplay of light and space, structure and material, served and servant will remain the same. Of course, the amount of gallery space will be doubled and the expanded museum will in all likelihood reap the benefits of increased attendance. That is all fitting and proper, but something irreplaceable will vanish in the bargain since Piano's design places the new building in the middle of the Kimbell's western lawn.

I am not suggesting that plans for the addition be scrapped (as construction has already begun it is a bit late to make that argument) but I believe it should be recognized that some of the magic that is the Kimbell will be lost.

At the risk of waxing nostalgic, I for one will miss what once was. I will miss the intimate and easily understood scale of the original Kimbell. I will miss the western lawn and the display of civic life that it nurtured. Piano's rational is that the new building and its associated underground parking will re-orient entry into Kahn's building, allowing most visitors to enter from the west as originally planned. Only now, rather than crossing a broad and open lawn, visitors will merely traverse a court between two buildings. While visitors will be entering from the direction Kahn intended, the experience will be totally different.

At the end of last year when groundbreaking seemed imminent, I made a special trip to the Kimbell to see it one final time in its original state. It was a beautiful autumn morning and the lawn's perimeter trees sent long shadows across the expanse of green. As it was early on a Saturday, I had the space to myself and the solitude only heightened the experience. That morning felt almost like a final parting at the end of a long relationship. Though neither of us would ever be the same afterward, we could still enjoy one another's company one last time.

The writer practices architecture in San Antonio.

PHOTOS BY J. BRANTLEY HIGHTOWER, AIA

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Tower House

by MARK T. WELLEN, AIA

PROJECT Tower House, Leander
CLIENT Lynwood and SuAlice Jostes
ARCHITECT Andersson·Wise Architects
DESIGN TEAM Arthur Andersson, AIA; Chris Wise, AIA; Kristen Heaney; Travis Greig
CONTRACTOR Construction Arts
CONSULTANTS Duffy Engineering (structural); High Craft (furniture)
PHOTOGRAPHER Art Gray

FOR YEARS, SUE ALICE AND LYNN WOOD JOSTES HAD TRAVELED FROM SHERMAN to their small cabin on the shores of Lake Travis. The simple stone-clad structure, comprising two rooms and a full-length screened porch, had been in Sue Alice's family since the dam harnessing the Colorado River creating Lake Travis was completed in 1941.

After the couple met with Arthur Andersson, AIA, to discuss the possibilities for an addition, the architect became concerned that the cabin risked being "lobotomized" by an expansion of the existing structure. He admired its unique, humble character and wanted to safeguard its scale and integrity against intrusions. That fundamental need for restraint, combined with stuffy conditions experienced on a particularly humid day, inspired Andersson to propose a detached tower rising high enough to catch breezes off the lake. His recommendation initially stunned the couple, but they soon warmed to the idea. After gaining their acceptance, Andersson began to weave potent metaphors into the design, infusing it with a richness that reinforces the simple *parti*.

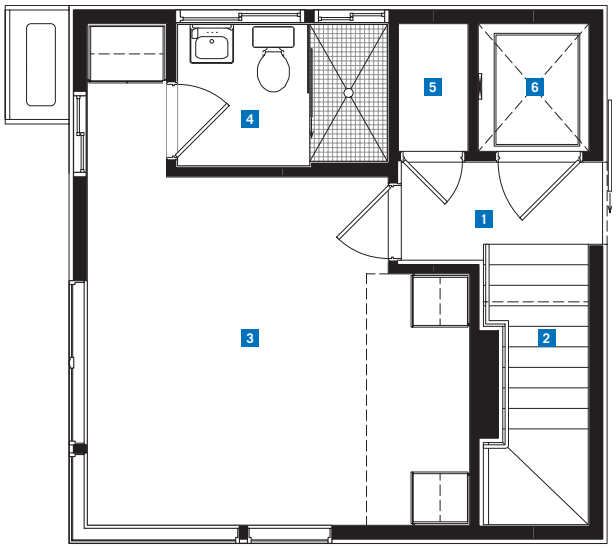
Two critical allusions proved essential to the design. First, Andersson conceived the tower's taut exterior envelope as being punctured with various openings, not windows but—using the architect's words—"dictated apertures" allowing "postcards of views" to be experienced as one travels up or down the stairs and through the spaces. Second, the basic finishes of the structure would be much like a fresh-cut stack of firewood—inspired by a chance notice of an on-site wood pile—that is weathered gray on the exterior surface but raw and light on the inside. The project's scope also included a minimally invasive interior renovation of the existing cabin, executed very sensitively by the architect.

Approach to the site begins with a serpentine road rimming Lake Travis, followed by an equally winding street lined with virtually every variation of "lake house" imaginable. (The neighborhood is not the stereotypical gated community of faux Tuscan villas so common to Lake Travis, servicing the seemingly insatiable appetite of nearby Austin.) Passage through a utilitarian ranch gate leaves behind this haphazard collection of dwellings and subtly marks the entrance to the Jostes' property. The final stretch is a long meander through a mature forest of atypically large cedar, interspersed with the occasional oak, terminating in a gravel-topped loop that skirts the original house.

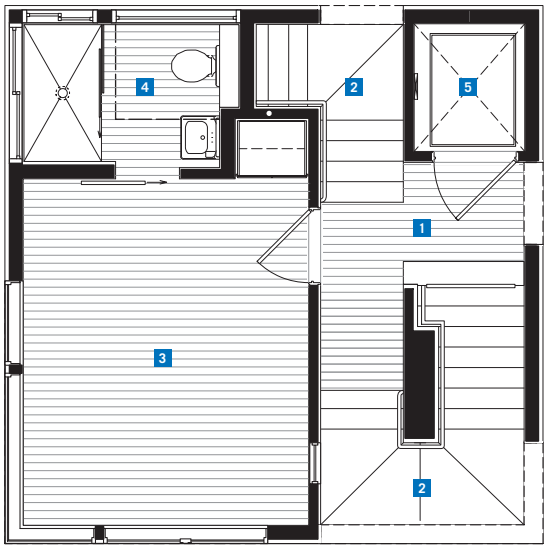
The architects carefully sited the new addition several feet back from and slightly askew to the older house, deftly managing the tower's potential for dominance and also creating an outdoor room/plaza that sets up a dialogue between the two buildings. From the plaza, the passage through Tower House begins via stairs ascending its substantially weighted base, or alternatively by a low ramp that cradles a small outdoor grilling station. This podium was added due to a late-developing requirement of the Lower Colorado River Authority, which raised the ground-floor level an additional six feet. Board-formed concrete comprises its walls, steps, and ramp, with stacked limestone screening the grill area. The architects opted for limestone in deference, once again, to the original house, but specified a different pattern to counter, in Andersson's words, "the sheer materiality" of the older structure's veneer.

The tower itself is sheathed with horizontal slats of massaranduba (a Brazilian hardwood), the same material used to fabricate the front door that slides along an exposed metal track. Immediately to the left is the tightly choreographed stair punctuated at intervals with the aforementioned "postcards" arranged at the landings to frame snapshots of the outdoors. These apertures not only capture a variety of views, but also imbue the stairwell with an ever-changing pattern of sunlight that animates the interior walls. Within the addition's modest-sized bedrooms, one on each of the two lower levels, large and carefully composed corner windows further exploit the ample opportunities for controlled views of the lake, the trees, and the surrounding hills.

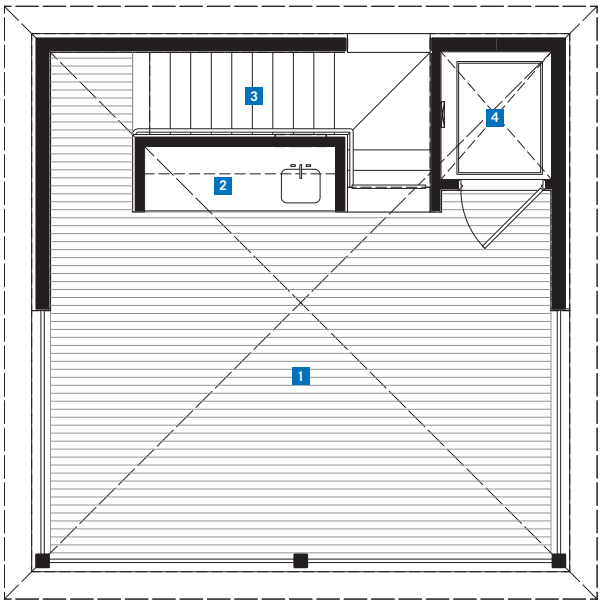
Detailing is restrained and elegant throughout, with particular attention paid to steel elements and the exterior siding. The "log in the wood pile" metaphor is distinctly evident inside the two bedrooms, with their walls and ceilings of clear-finished birch plywood contrasting with the tower's envelope of graying massaranduba. The interior paneling is installed in a straightforward manner,



FIRST FLOOR PLAN
1 ENTRY
2 STAIR
3 MASTER BEDROOM
4 BATH
5 MACHINE ROOM
6 ELEVATOR



SECOND FLOOR PLAN
1 LANDING
2 STAIR
3 BEDROOM
4 BATH
5 ELEVATOR



THIRD FLOOR PLAN
1 ROOF TERRACE
2 KITCHENETTE
3 STAIR
4 ELEVATOR

RESOURCES SIDING: Eastside Lumber and Decking; **METAL ROOFING:** Flamco, Galvalume; **WOOD WINDOWS:** Quantum Windows & Doors; **BARN DOOR:** P.C. Henderson Limited; **SOFTWARE:** Vectorworks

with lapped corners that expose the plies, while cabinets introduce minimal amounts of the only painted wood surfaces in the house. Efficiently compact bathrooms are equally understated, completely surfaced in a white 2x2-inch tile and fitted with wall-mounted lavatories and transparent shower doors.

The stairway ascent culminates at the roof terrace, high above the tree tops, with a sweeping panorama of Lake Travis and Hill Country beyond.

Andersson is quick to reference architectural precedence, such as Giò Ponti's Denver Art Museum (controlled views), Michelangelo's Piazza Del Campidoglio in Rome (splayed siting opens to a vista), and even Le Corbusier's Cabonon (tightly designed interior integrating critically supportive cabinet work, not to mention its similar function as a casual hideaway).

Sitting atop the roof terrace, with a steady breeze drifting off the lake, one appreciates the fateful stuffy day that fortuitously engendered the tower concept. From this vantage point, one senses the spirit embodied in the structure, enhanced by the experience of passage upward and its climax at the rooftop deck, which reminds us that the journey can be as rewarding as the destination.

Mark T. Wellen, AIA, is a co-founding principal of Rhotenberry Wellen Architects in Midland.

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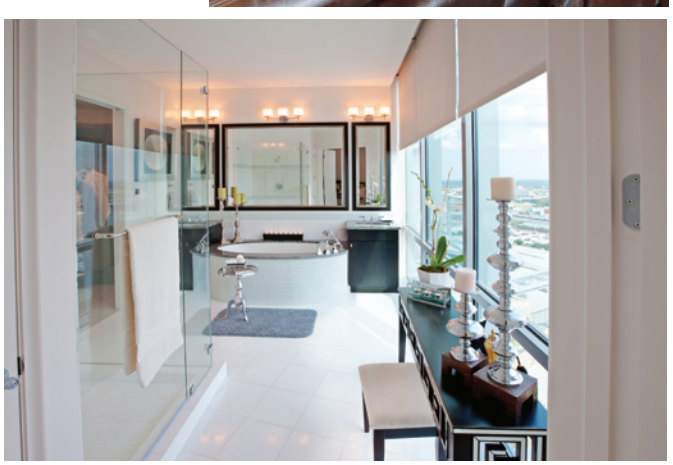
Connections

by STEPHEN SHARPE, HON. TSA

The overarching idea behind the popular term placemaking is that thoughtful architecture can transform the public realm by establishing an interconnectedness within a community. This edition features five recent projects that represent successful placemaking on both large and small scale. The common thread running through all of them is how they each have created new or recreated lapsed relationships to their surroundings.

The Lora Jean Kilroy Visitor and Education Center at Bayou Bend welcomes art lovers into the all-but-hidden Riverside enclave of the Museum of Fine Arts Houston's restored estate of Miss Ima Hogg. The Summit in Grand Prairie brings together residents in a communal setting for exercise and informal fellowship, with immediate access to a large public greenspace. The City of Wylie Municipal Complex consolidates previously far-flung public services within three buildings physically linked by landscaped courtyards and a single grand architectural gesture. The Omni Hotel and Residences enlivens the street life at the southern end of downtown Fort Worth across from the city's convention center. The restoration of the Byrne-Reed House in Austin returns a beautifully proportioned historic residence that was obscured for decades beneath a shroud of stucco.

(clockwise from far left) Lora Jean Kilroy Visitor and Education Center at Bayou Bend in Houston by Leslie K. Elkins Architect; The Summit in Grand Prairie by Brinkley Sargent Architects; City of Wylie Municipal Complex by Holzman Moss Bottino Architecture with Archi-Texas; Omni Hotel and Residences in Fort Worth by HOK and Gideon Toal with Loone & Associates; Byrne-Reed House in Austin by Clayton and Little Architects



Stone-Face

by STEPHEN SHARPE, HON. TSA

PROJECT City of Wylie Municipal Complex, Wylie
CLIENT City of Wylie
ARCHITECT Holzman Moss Bottino Architecture with ArchiTexas
DESIGN TEAM Douglas Moss, AIA; Craig Melde; Malcolm Holzman, FAIA; Nestor Bottino, AIA; Eduardo Churquina; Brandon Burris, Assoc. AIA
CONTRACTOR Byrne Construction Services
CONSULTANTS Architectural Engineers Collaborative (structural); Basharkhah Engineering Incorporated (MEP); Halff Associates (civil); Newman, Jackson, Bieberstein Landscape Architecture + Urban Design (landscape); JaffeHolden (AV/acoustics); AppliedTech Group (IT)
PHOTOGRAPHER Craig D. Blackmon, FAIA

STONE HAS LONG HELD THE FASCINATION of Malcolm Holzman, FAIA. Since the late 1970s, he has designed buildings around the U.S. that feature stone from local quarries in increasingly conspicuous ways. His experimentations with native limestone over the past two decades have yielded noteworthy public buildings in several places across Texas. The New York-based architect even wrote a book, *Stonework*, in which he paid homage to the ubiquitous natural material that provided ancient civilizations the world over with the means to erect monuments and structures that have stood for millennia. That timeless, universal appeal has not diminished, he opined, despite trends in architecture over the last century that have relegated stone to the status of veneer. In his book, Holzman evangelized for a reassessment of stone's manifest properties. Beyond its venerable attributes of permanence and durability, Holzman wrote, stone "is sensuous to the touch, striking to the eye, and pleasing to the soul."

With Holzman Moss Bottino Architecture's recent commission to design a municipal complex for the Dallas suburb of Wylie, Holzman found an opportunity to expand his proficiency in stone's characteristic quality as a structural element. But he needed a like-minded collaborator, a structural engineer who was equally committed to studying the codes and developing an appropriate strategy to design and build a load-bearing wall of masonry. That proved to be Chuck Naeve, PE, principal of Architectural Engineers Collaborative in Austin.

Following a lengthy pre-planning and programming process involving the community in public meetings, the idea emerged to design the complex with a continuous 750-foot-long serpentine facade of limestone. Moreover, Holzman proposed that the engineered masonry wall would gradually rise in height from 12 feet to 45 feet while serving as a common interior surface for the project's three component facilities—a one-story, 43,500-sf library; a two-story, 48,500-sf recreation center; and a three-story, 45,000-sf city hall. Bestowing further visual interest to the curving north wall, the public face of the municipal complex, the architect embedded iridescent forms at three points along its length. These protrusions, clad in gleaming stainless steel panels of blue and green, correspond with each facility's unique internal function—a cylindrical reading room for teens, a cantilevered extension of the second-floor running track, and a city council chamber that cascades outward in three stages.

Completed in January at a cost of $34.5 million, the Wylie Municipal Complex consolidates most of the city's services (except public safety) in a single location and responds to the growing needs of its booming population that has increased by almost 275 percent in the last decade, from 15,132 in 2000 to 41,427 in 2010. Reportedly the third fastest-growing city in Texas and the eighth fastest growing in the U.S., the City of Wylie's operating budget has expanded in a similar fashion, from $32 million in fiscal year 2003-04 to $100.4 million in fiscal year 2008-09. Most of the funds to pay for construction of the complex came from a bond package approved by voters in 2005. Sited on 300 acres donated to the city, the project broke ground in January 2009.

City Manager Mindy Manson, having previously lived in San Angelo, was familiar with a project designed by Holzman's previous firm, Hardy Holzman Pfeiffer Architects. That was the San Angelo Museum of Fine Arts, which opened in 1999 and captured attention with its idiosyncratic roof form (looks either like a Conestoga wagon or a saddle, depending on whom you ask) and exterior touches of a very bright green (inspired by the signature color of John Deere tractors). In addition, Holzman Moss Bottino had recently completed three other public facilities for small cities in the D/FW area. The project team for the Wylie complex also included ArchiTexas as architect of record and Byrne Construction Services as construction manager at risk.

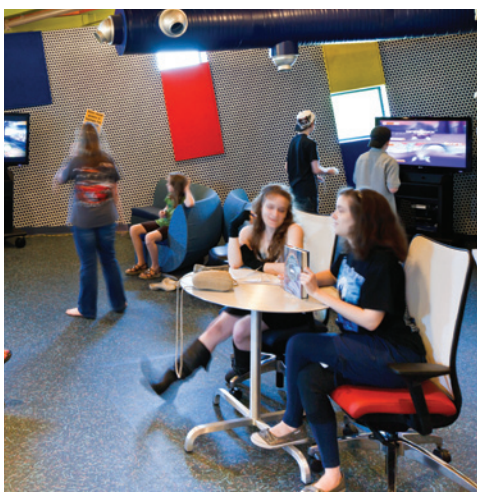
Similar to his design for the museum in San Angelo, Holzman has created an eye-catching building that greets the public with a curvaceous facade punctuated by shimmering projections as it progressively soars in stature. But there are other distinguishing features, some subtle, such as the bands of W-shaped D'Hanis brick running across the other three exterior walls, and some not so subtle, such as the two-story-tall canopy that extends as far as 40 feet at the rear of the rec center. ("The biggest

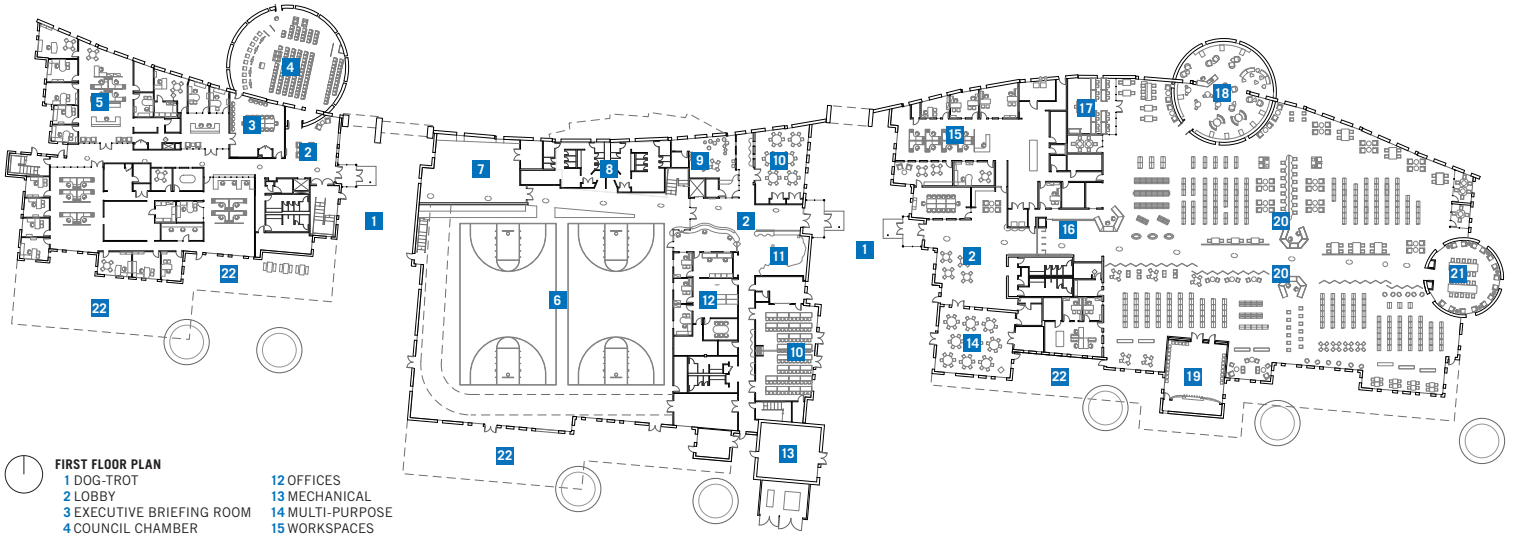
RESOURCES **RECREATIONAL FACILITY AND PLAYGROUND EQUIPMENT**: Eldorado Climbing Walls; **MASONRY UNITS**: D'Hanis Brick & Tile Company; **STONE**: TexaStone Quarries; **METAL DECKING**: Vulcraft; **ARCHITECTURAL METAL WORK**: Irwin Steel; **WOODWORK**: Lutz Woodworks; **WATERPROOFING**: Henry; **SHINGLES**: Millennium Tile; **METAL DOORS**: United States Aluminum, Kawneer; **ENTRANCES, CURTAINWALL, METAL WINDOWS**: United States Aluminum (Sage Architectural Products); **GLASS**: Southern Glass & Mirror; **TILE**: C2 Flooring; **WOOD FLOORING**: Spectra Contract Flooring; **GYM FLOORING**: Robbins (Ponder Co.); **OPERABLE PARTITIONS**: Modernfold; **LIBRARY EQUIPMENT**: 3M; **LIGHTING**: Michael's Lighting; **MARKER BOARDS**: Claridge Products & Equipment

(preceding spread, left and right) The complex consolidates most of the city's public services with a library and recreational center. The 750-foot-long north facade represents a monumental feat of sophisticated engineering.

(opposite page) The south side of the complex is designed for public access to future parkland.
(this page, clockwise from top left) A canopy extends 40 feet from the back of the rec center. Courtyards offer outdoor space for the public to gather. Colossal portals in the curving limestone wall lead to the main entrances. The shimmering council chamber greets visitors inside the city hall's lobby.

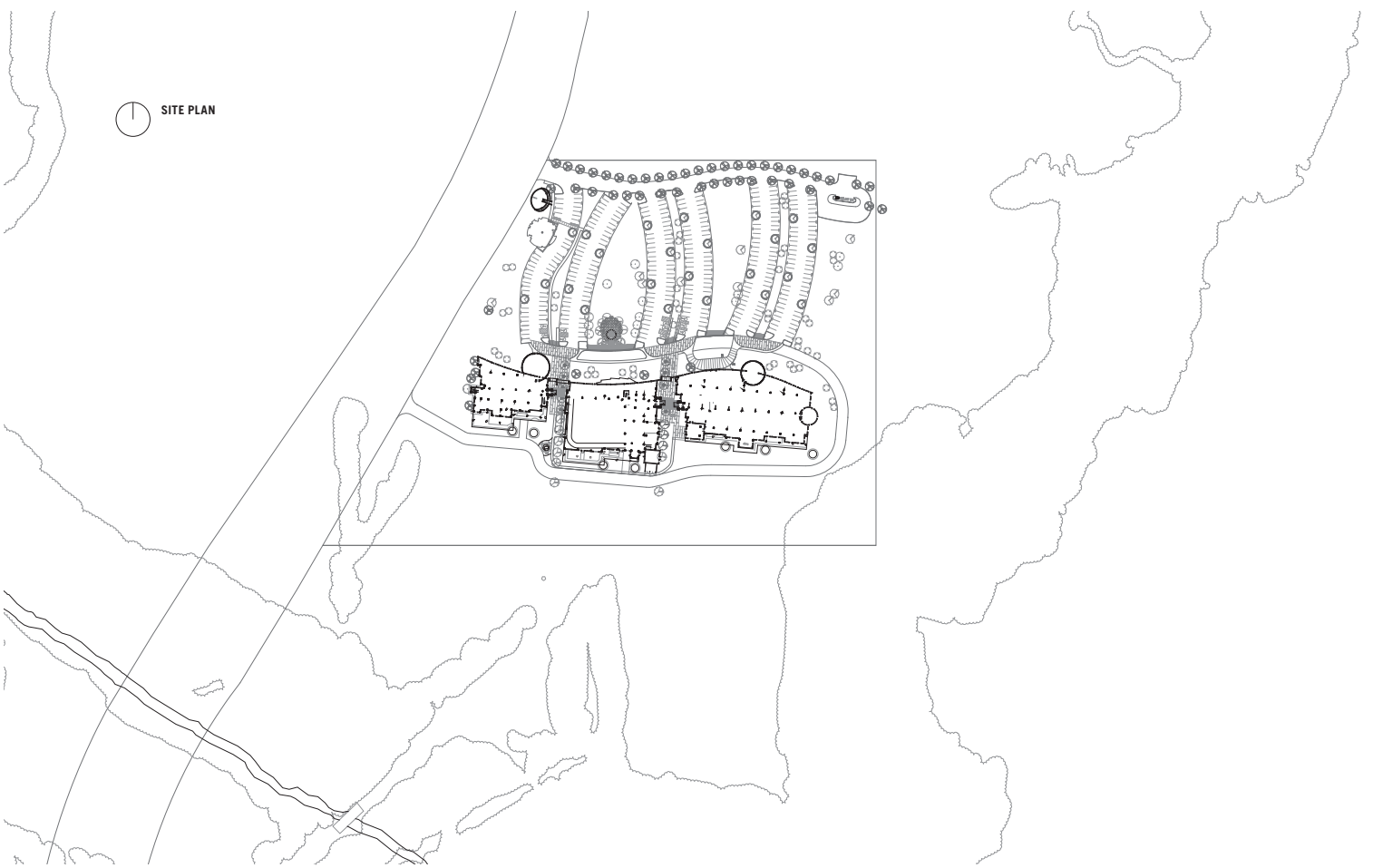
(clockwise from top) The second-floor jogging path juts out beyond the engineering limestone wall. The architect applied vivid color to celebrate the exposed structure throughout the complex. In the library, one of the iridescent forms protruding from the limestone wall houses a teen reading alcove.





FIRST FLOOR PLAN

1 DOG-TROT
2 LOBBY
3 EXECUTIVE BRIEFING ROOM
4 COUNCIL CHAMBER
5 CITY MANAGEMENT OFFICE
6 COURTS
7 AEROBICS
8 DRESSING ROOMS
9 TODDLERS
10 CLASSROOM
11 CLIMBING WALL
12 OFFICES
13 MECHANICAL
14 MULTI-PURPOSE
15 WORKSPACES
16 CIRCULATION DESK
17 COMPUTER CLASSROOM
18 YOUNG ADULT LOUNGE
19 CHILDREN'S STORY TELLING
20 REFERENCE DESK
21 QUIET READING ROOM
22 COVERED PORCH



SITE PLAN

Anatomy of a Wall

When Malcolm Holzman, FAIA, first approached Architectural Engineers Collaborative with the desire to use load-bearing stone in a modern building, he rekindled ideas that we at AEC I had been discussing for many years. Like Holzman, we were enamored with the capacity of stone to provide robust and beautiful buildings that last for centuries. We were also dissatisfied by common stone veneer where the stone functions largely as a rain-screen or an ornamental part of the facade.

Why not build in load-bearing stone? The answer is not simple. Modem buildings need to resist moisture intrusion and provide thermal comfort, two areas where solid stone walls do not score well. In addition, from a structural engineering point of view, a wall of solid stone, while incredibly strong in compression, is limited by its inability to resist tension in the mortar bed joints. The tension comes from gravity, wind, or seismic loading that causes bending or shear stress. When tension capacity is exceeded, stone walls crack and can become unstable.

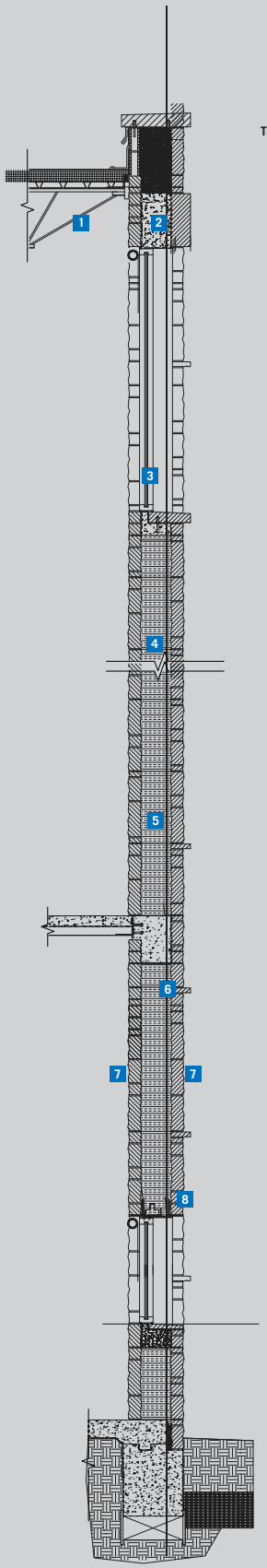
How could a modern stone bearing wall address both environmental and structural issues? The answers came from research and collaboration within a vested team of design and construction professionals, each offering expertise and talent that culminated in the design and construction of the curving wall at the Wylie Municipal Complex.

The structural design of the wall is based on reinforced masonry as prescribed in the International Building Code. The wall is 18 inches thick, consisting of two 4-inch thick, 5000-psi limestone layers separated by a 10-inch cavity. Within the cavity, vertical-grouted and reinforced pilasters are typically placed at 10 feet on center, in alignment with the structural steel framing of the building floors and roof. The pilasters extend for the full height of the wall and parapet. In addition to the pilasters, grouted and reinforced beams are placed within the cavity above large openings and at the floor and roof lines. This internal frame of pilasters and beams addresses the structural weakness inherent in a solid stone wall. The frames allow the two stone wythes to remain in compression with tensile forces from bending and shear distributed to the reinforced frame. In addition, areas of high structural demand – such as high concentrated loads or long horizontal spans – are specifically designed with the stone, grout, and reinforcement acting compositely to resist the load.

From a thermal perspective, the wall performs well. The dense stone on each wall face functions as thermal mass, effectively reducing the peak temperature differential between inside and outside air. Within the 10-inch wall cavity, Icynene insulation foam is applied. Moisture intrusion – from rain or moisture-laden air – is resisted by a continuous air/vapor barrier sprayed on the inside face of the exterior wythe in sequence with the wall construction.

The limestone was quarried at TexaStone Quarries in Garden City, with wall construction by DMG Masonry under general contractor Byrne Construction Services. The masons quickly embraced the sequence of the wall construction incorporating insulation, waterproofing, and reinforcement within the masonry trade. AEC's Josh Bedre, PE, served as the project's structural engineer of record. The wall was completed on schedule and within budget.

Chuck Naeve, PE



THREE-STORY WALL SECTION
1 STEEL STRUCTURE
2 CONTINUOUS GROUTED BEAM AND PARAPET
3 GLAZED ALUMINUM ASSEMBLY
4 CONTINUOUS CROSS-WALL STAINLESS STEEL TIES
5 FOAMED-IN-PLACE INSULATION TO FILL ENTIRE CAVITY
6 AIR/VAPOR BARRIER
7 LIMESTONE
8 GALVANIZED STEEL ON EXTERIOR AT WINDOW

The southeast corner of the library is bracketed by one of several rainwater cisterns and the stainless steel-clad children's reading room

back porch in Texas," as Holzman describes it, looks out across greenspace toward an undeveloped, city-owned wooded area.)

Inside, subtlety was obviously not part of the program. Interior spaces, at the request of the client, are veritably ablaze with bright colors and idiosyncratic structural gestures. Immediately upon entering the city hall visitors are greeted by the sparkling cylindrical form of the council chambers emanating from the monumental limestone wall into the two-story lobby space. The walls of the lobby and the double-height corridor are fields of topaz blue, with canted steel columns and angled struts painted the same deep hue. A vivid chile pepper green emphasizes other elements of the exposed structure throughout the complex, both inside each of the three component buildings and on the exterior. According to the city manager, council members asked for bright colors, a contrasting mix of warm and cool, that would enrich the indoor environment with allusions to surrounding nature.

In between the buildings are open-air "dog trots" entered through concrete portals set into the limestone facade. Herein are the main entrances to each of the component buildings. These interstitial spaces, each inhabited by a large sculpture, have concrete floors with minimal landscaping and lighting. Benches and other seating offer a comfortable place for city staff to take a break from work or for patrons of the library and rec center to enjoy a respite and the view southward across the meadow to adjacent woods. In the future, city officials hope to develop the greenspace with trails and other recreational amenities. Gigantic cylindrical cisterns fabricated in corrugated metal stand at the back of the building for collecting runoff fed through downspouts that channel the rainwater through underground conduit. Parking is situated on the north side of the building, arrayed in three groups to correspond with the configuration of the tripartite complex. The pedestrian approach sets up a dramatic visual encounter with the immense curved facade.

While Holzman and his client are proud of the Wylie wall, the architect points out how its design reduced the amount of structural steel required for the project by 56 tons, or at an estimated cost savings of $225,000. "There were added costs in constructing the wall due to the care taken by masons during erection," which he concedes are difficult to evaluate, but he is certain that the overall savings were "considerable."

What's his next challenge? Holzman is pondering the potential of a load-bearing interior wall, and has asked Chuck Naeve to explore the notion. "This was our first attempt at this type of construction method," the architect says. "We believe it has great design possibilities, the ability to reduce project cost and the potential to add to the sustainability of a project."

Stephen Sharpe, Hon. TSA, is the editor of *Texas Architect*.

Unwrapped

by WENDY PRICE TODD

PROJECT Byrne-Reed House, Austin
CLIENT Humanities Texas
ARCHITECT Clayton&Little Architects
DESIGN TEAM Emily Little, FAIA; Paul Clayton, AIA; Ken Johnson, Assoc, AIA
CONTRACTOR Journeyman Construction
CONSULTANTS HS&A Project Management (project manager); Hanrahan Pritchard Engineering (civil); Coleman & Associates (landscape); EEA Consulting Engineers (MEP); Sparks Engineering (structural); Villa Texas (historic lighting)
PHOTOGRAPHER Casey Dunn

STRUCTURES FROM EVERY ERA OF A CITY'S HISTORY are of immeasurable importance to the texture of a community and its sense of place. Intangible sentiments can link people to buildings through experience, memory, or imagination. Yet, many factors can lead to the decline and even the demolition of a historical structure. In the best of scenarios, however, careful restoration can provide a community's meaningful engagement through leadership and collaboration. This was the case with the Byrne-Reed House, the new home for Austin-based Humanities Texas.

As the National Endowment for the Humanities' state affiliate, Humanities Texas sought a new headquarters in a highly visible historic property near the State Capitol. In late 2006, the organization found and purchased a 12,000-sf building on nearly half an acre just a few blocks from the Capitol. The neighborhood was previously residential although most of its stately homes from the early twentieth century have since been remodeled as offices. From the outside, the two-and-a-half-story stucco office building appeared to have been built in the 1970s as a replacement for one of neighborhood's heritage properties. But closer inspection revealed clues to a longer and much richer past.

Exterior evidence included dormers peaking out above the roof parapet. Inside there was a wood-paneled main stair and a sturdy brick arch bisecting a corner meeting room, as well as a framed photograph, circa 1927, that showed an impressive home designed in the manner of an eclectic Texas villa. Indeed, hidden beneath a skin of stucco was an early example of residential work by architect Charles H. Page, Jr., whose long career yielded many prominent buildings in Austin and elsewhere across Texas.

Humanities Texas, under the guidance of project manager HS&A, selected Clayton&Little Architects, an Austin firm with wide experience in historic preservation, for the complex restoration project. The first task was to prepare schematic design drawings for a preliminary cost estimate. With the employees of Humanities Texas already occupying the building, the architects prepared design documents prior to soliciting bids for the contractor-at-risk job. Ken Johnson, Assoc. AIA, the project manager for Clayton&Little, explained that construction documents were completed only after the contractor, Journeyman Construction, bored holes in the walls, floors, and ceilings to accurately assess the hidden structural elements. Firm principal Paul Clayton, AIA, compared the discovery phase to "opening a Christmas present." The team uncovered original windows complete with sashes, glazing, hardware, and screens sandwiched between exterior stucco and interior wood paneling, encaustic porch tiles hidden beneath a four-inch concrete slab, along with sections of a decorative cement plaster frieze and column capitals concealed behind the stucco envelope.

The project brought together a remarkable team of more than 30 design and project management professionals, as well as over 125 construction trades workers to accomplish the task of demolition and construction in less than one year. Raising funds took three years and began with a $1 million grant from the National Endowment for the Humanities. The terms of the federal grant required Humanities Texas to raise $3 million in matching funds. The restored Byrne-Reed House provides staff office space as well as a centrally located venue for the organization's public programs, exhibitions, and teacher workshops. The building also gives Humanities Texas the visible presence it has lacked throughout its 37-year history. According to Humanities Texas Executive Director Michael L. Gillette, the overall effort proved to be a catalyst to "mobilize and energize the organization" to a higher level. In addition, Emily Little, FAIA, of Clayton&Little, described the restoration as the "essence of the organization's mission," which seeks to advance heritage, culture, and education through professional development workshops for classroom teachers, traveling exhibitions, and grants to local schools, libraries, and museums.

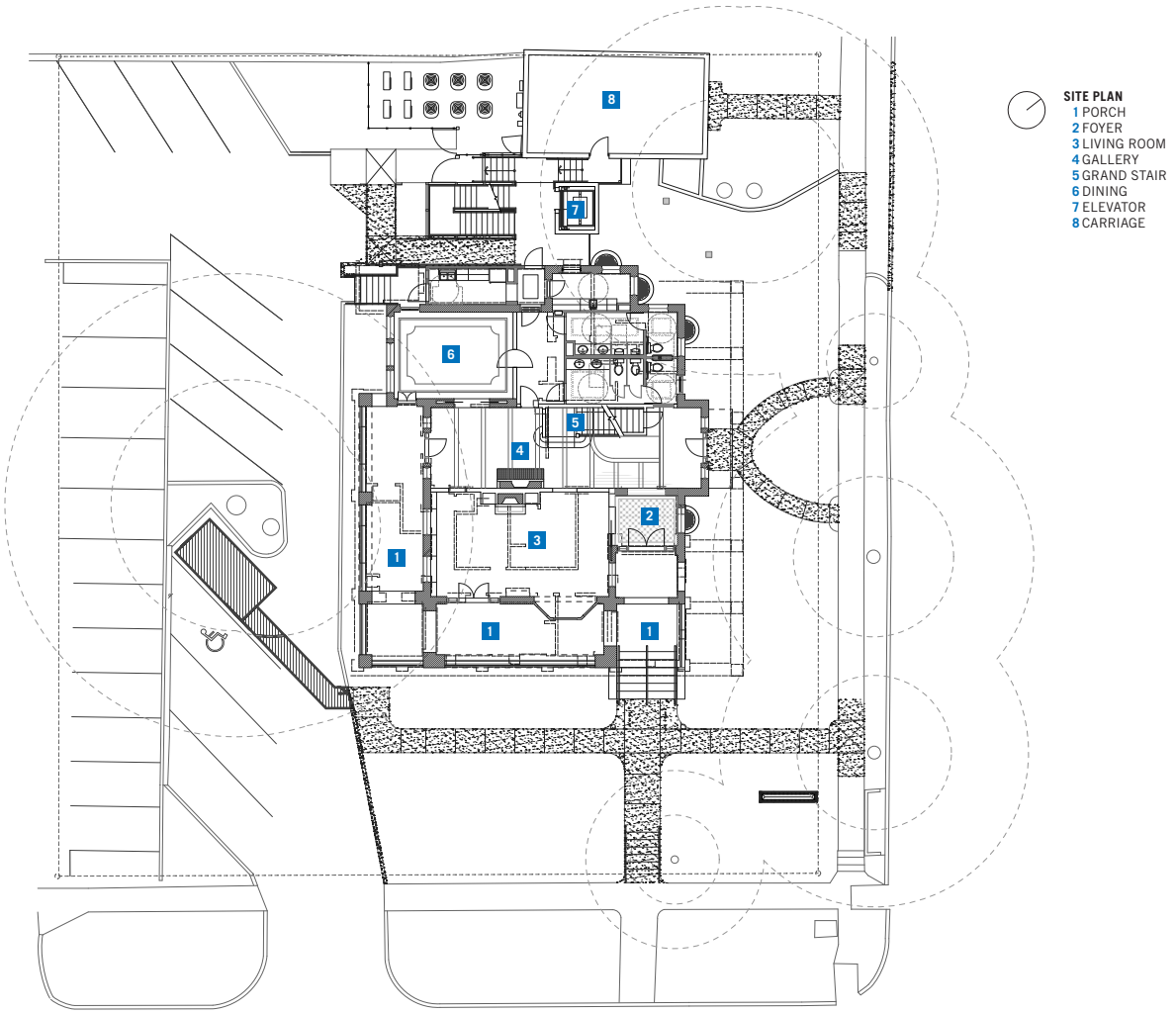
A construction budget of just under $2.5 million afforded the consultants and trades to devote their appropriate attention and expertise to the multi-faceted project. An initial investigation showed that earlier renovations had consumed every useable inch of the buildable footprint, amounting to a loss of about 2,000 square feet of conditioned space. That discovery forced Humanities Texas enough to rearrange its pre-construction program and allow for space in the basement for a workshop and exhibit storage, space on the ground floor for meetings, workshops, and exhibitions,

RESOURCES **CONCRETE MATERIALS**: D Watson Companies; **PLANTING ACCESSORIES/IRRIGATION**: Meadow Brook Irrigation; **PAINT REMOVAL**: Prosoco; **MASONRY UNITS**: Cloud Ceramics, Carolina Ceramics (Looking Good Masonry); **HISTORICAL BRICK**: AMP Brick & Stone; **CMU**: Featherlite (Looking Good Masonry); **ARCHITECTURAL METAL WORK AND HANDRAILS**: Quality Fence (Tucker Welding); **ARCHITECTURAL WOODWORK, METAL/WOOD DOORS, WINDOWS, GLASS/GLAZING, GYPSUM**: Frontier Contractors; **LAMINATES**: Wilsonart; **WATERPROOFING**: Firestone Building Products; **ROOF TILES**: Ludowici; **MEMBRANE ROOFING**: America Roof Solutions; **DOOR HARDWARE**: Baldwin, Emtek Hardware; **TILE**: Tile Source, American Olean, Seneca Tiles (GQ Tile); **PAINT**: Benjamin Moore; **TOILET PARTITIONS**: Lamrite (Hull Supply); **ELEVATOR**: Schindler; **GRILLES**: Classic Grilles (Stan's Heating and Air); **LIGHTING**: Rejuvenation Lighting

(preceding spread) The photo taken around 1930 shows Ruth Reed at far right as she entertained friends on the south porch. The restoration, completed last year, has been recognized with several awards.

(opposite page) Sometime in the 1970s the house was encased in a steel framework covered in stucco.
(this page, clockwise from top left) Original plaster details in the dining room were restored, while the staircase's decorative half wall and engaged newel post, were recreated based on photographic documentation and other evidence. The monumental metal bracket at the northeast corner was fabricated to resemble the original.

Interior photos of the ground-floor spaces illustrate the efforts by the team of skilled subcontractors who contributed to the project by restoring extant materials and recreating missing architectural elements. The completed project represents a remarkable collaboration among client, architect, project management firm, and contractor.



and space on the second and third floors for offices (plus more office space in a small outbuilding).The program necessitated a new circulation tower to accomodate an elevator and egress stair, which is located on the west side of the house and spans a service area that once separated the main house from the existing carriage house.

Aside from adding the circulation tower, the key aspect of the restoration hinged on choosing which iteration of the much-renovated house would be targeted as its historic period of significance. The evolution of the residence involved the addition of a second-floor screened porch (designed by George Louis Walling) in the 1920s and consolidation of the first-floor music room and sitting room into one large living room (designed by Jessen, Jessen, Millhouse & Greeven) in 1948. This latter version of the plan best suited the program requirements of Humanities Texas for a generous meeting space and exhibition area on the first floor, so , with the guidance of the Texas Historical Commission, it was determined the best approach would be to to restore the house's 1948 interior and its exterior as captured in the circa-1927 photograph.

Completed last year, the restoration returned the house to its original amalgamation of several late-nineteenth and early-twentieth century architectural styles. The floor plan is a foursquare variation along its north/south axis, with the main entry oriented perpendicular to the center stair hall. The structure rests on quadruple-wythe brick foundation walls that support projecting porches. Above the basement level, exterior walls of triple-wythe brick support a hipped roof covered in clay tile. The asymmetrical east elevation is ornate and features details such as a large, flattened Romanesque Revival arch springing from two brick piers with textured stucco above that was possibly intended to appear as either rough-cast masonry or scalloped shingles. The corners of the primary facade also feature rounded Italianate arches and a decorative ironwork bracket marking the front door. A decorative frieze runs above the second-floor windows, with a mullioned Queen Anne bay window projecting from the second floor and breaking the roofline to create an attic dormer.

In keeping with its mission to advance the general public's knowledge of history, Humanities Texas chose to name the house in honor of two families that resided there long ago—Edmund Byrne and Ellen Sneed Byrne, who commissioned its construction as a villa with walled garden and lived there for a decade, and David Cleveland Reed and Laura Moses Reed, who refurbished the house and made it their home until the late 1940s. Descendants of the Byrnes and Reeds provided Humanities Texas with photographs that showcased the house as a backdrop for family gatherings. The images proved to be of great importance to the restoration of this distinctive Austin landmark.

Austin resident Wendy Price Todd serves as a citizen advocate on local community design issues.

Streetwise

by GREGORY IBAÑEZ, AIA

PROJECT Omni Hotel and Condominiums, Fort Worth

CLIENT Omni Fort Worth Partnership

ARCHITECT HOK (hotel and streetscape); Gideon Toal (residences); Looney & Associates Dallas (hotel interiors); Faulkner Design Group (condo interior design)

DESIGN TEAM Kirk Millican, AIA; Bill Hellmuth, AIA; Steven Janeway, AIA; Javier Espinoza, AIA; Stephen Brookover, AIA; Gene Warren, AIA; Michael Bennett, AIA; Marta Rozanich; Homa Sasan; Russell Boatright, ASLA; Robert Lee; Jim Looney, AIA; Heather O'Sullivan; Rebecca Davis; Julianne Cary; Amy Humble; Lindsay Schardt; Adrienne Faulkner

CONTRACTOR Austin Commercial

CONSULTANTS URS Corporation (civil); Walter P Moore (structural/parking); Blum Consulting Engineers (MEP/FP); Curtain Wall Design & Consulting (curtain wall); Lang Lighting Design (lighting); Persohn Hahn Associates (elevator/escalator); Worrell Design Group (food service/laundry); Wrightson, Johnson, Haddon & Williams (AV/acoustics/sound system/lighting control/broadband/voice/data); High-Rise Systems (window washing); MESA (condo landscape); Counsilman-Hunsaker (pool/fountain); Bill Benson & Associates (signage); Bray Whaler International (purchasing agent)

PHOTOGRAPHERS Craig Kuhner; Mike Winfrey; Robert Miller; Mark Bumgarner

FOR WELL OVER 150 YEARS, the southern portion of downtown Fort Worth has seen much toil and trouble—gunfights, crusades, vice, and corruption. In a city rich with history, the area has had more than its share.

It was once the location of the legendary Hell's Half Acre, which served as a very effective way to dislodge silver from lonely and thirsty drovers, their pockets bulging upon the delivery of their cattle from South Texas. A large African-American community also thrived in the district, as blacks were barred from living in the city's more respectable neighborhoods. The "acre" grew to encompass close to 30 blocks, eventually sparking a prohibition movement to shut down the bawdy houses and gambling dens. More recently, a notable crusade of another kindled to the relocation of the elevated I-30 expressway further south and away from downtown.

In the optimistic post-war era, city officials commissioned Victor Gruen to produce a master plan for the downtown. Presented in 1956, the Gruen Plan for Downtown Fort Worth was an ambitious blueprint for creating a pedestrian core that was praised by Jane Jacobs, the ubër-activist on urban issues of that day. As often happened during that time of impassioned urban renewal, the more unfortunate aspects of Gruen's plan were implemented, primarily superblock parking structures and loop freeways. As a result, Hell's Half Acre was leveled, much of it replaced by the Fort Worth Convention Center, and a treasure trove of historic structures were lost forever, only to be seen in sepia photographs.

Today, downtown Fort Worth is known for its lovingly restored facades, bricks on Main Street, and commemorative plaques. These emblems of history have become the essence of the Fort Worth brand that is deployed to promote local tourism and convention trade. Conventioneers are the new drovers—still thirsty and hungry with disposable income, seeking fun and frolic after long days of conferencing rather than bovine logistics. As anyone checking out of a hotel can attest, visitor taxes added to the bottom line represent a significant revenue stream for the city.

Conventions, of course, are big business, with an ongoing arms race among cities vying for a larger piece of the lucrative market. Newer and more lavish enhancements—broader clear spans and grander spaces—are required to stay in the race. A recent escalation is every city's "need" for a convention center hotel to be located adjacent the expo hall and preferably with a direct connection. Houston has a relatively new convention center hotel and Dallas is nearing completion. Fort Worth built its version last year, designed by HOK. Located across Houston Street from its convention center, also by HOK, the Omni Hotel and Condominiums Tower attempts to simultaneously engage both the city's Cowtown heritage and its more recent tradition of modernist architecture.

The Omni's 1.1 million-sf program is inherently resistant to the simple stacking of uses, which include ballrooms and meeting spaces, 608 hotel rooms, 89 condominiums, and underground parking. In particular, the ballrooms require relatively large floor plates and long spans, and are not amenable to positioning directly below a tower. Also, the condominium residents require full access to the hotel amenities while having a distinct and private lobby, well insulated from conventioneers and guests. HOK Design Principal Bill Hellmuth AIA, of the Washington, D.C. office, compares this segregation of uses to a "backflow preventer valve." He purposefully located the residential entry on the quieter west side of the building, away from the bustle of the hotel's motor court. In addition, the residential levels were configured with no more than six units per floor to provide a sense of intimacy and exclusivity despite their location within a large development.

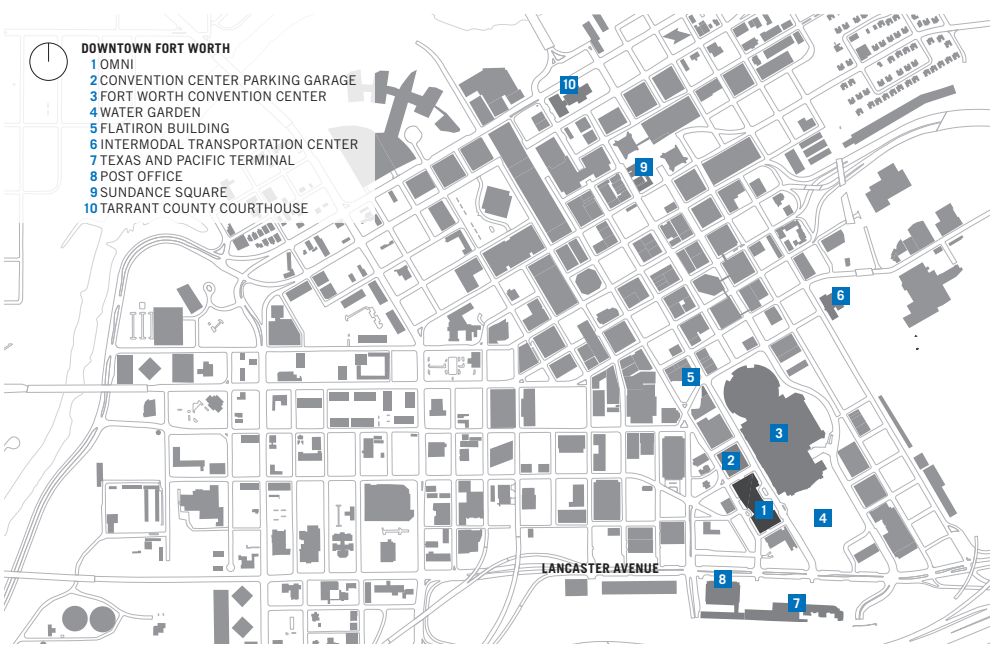
The business side of the podium faces the convention center, where HOK sought a "dialogue between the street level facades," Hellmuth says, which is evident as one travels along Houston Street and observes the large, protruding mass of glass hovering above the sidewalk. This architecturally assertive gesture contrasts well with the corresponding portion of the convention center facade, which has more of an urban background character. Hellmuth points out that he was influenced by the "great buildings of the '20s and '30s, where the base is all about the street yet when the building meets the sky it becomes iconic."

While the hotel's podium comprises materials typically found on many Texas buildings—roughback limestone and pre-cast concrete panels—the detailing helps to render a light and energetic composition.

RESOURCES HOTEL PRECAST CONCRETE: Arkansas Precast (Gate Precast Co.); **LIMESTONE:** Mezger Enterprises; **WATERPROOFING:** Polyguard Products; **ENTRANCES AND STOREFRONTS:** United States Aluminum; **WOOD WINDOWS:** Duratherm Corporation; **GLASS:** PPG Industries/Oldcastle Building Envelope; **GLAZED CANOPY:** Innovative Structural Glass

RESOURCES HOTEL INTERIORS ARCHITECTURAL METAL WORK: Potter Metal Art Studios; **ARCHITECTURAL WOODWORK:** Woodhaus, Howard McKinney; **TILE:** Designer Tile & Stone, Ann Sacks, DalTile, Walker Zanger; **WALL COVERINGS:** TRI-KES, Donghia, Koroseal; **PAINT:** Sherwin Williams; **DECORATIVE FINISHES:** Southwest Progressive Enterprises; **TUB AND SHOWER ENCLOSURES:** M3 Glass Technologies; **MANUFACTURED CASEWORK:** Montague; **DRAPERY, BEDDING AND ACCESSORIES:** TriTex Enterprises; **UPHOLSTERED FURNITURE:** Designer's Furniture Mfg.; **BOOTHS AND TABLES:** Wood Goods Industries; **TABLES:** Table Topics; **ARTWORK:** Soho Myriad

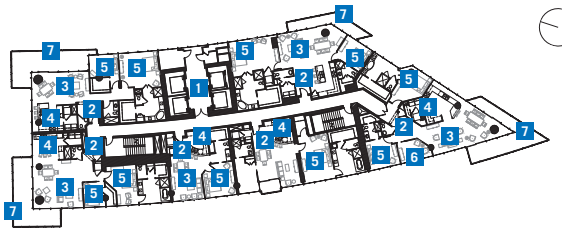
RESOURCES CONDOS MARBLE COUNTERTOPS AND LAMINATES: Levantina USA; **MARBLE BATH TILE:** Walker Zanger, Ann Sacks; **GRANITE COUNTERTOPS:** DalTile; **ARCHITECTURAL WOODWORK:** Woodhaus; **WALL COVERINGS:** Koroseal, LSI; **PAINT:** Benjamin Moore, Sherwin Williams; **SHADES:** MechoShade Systems



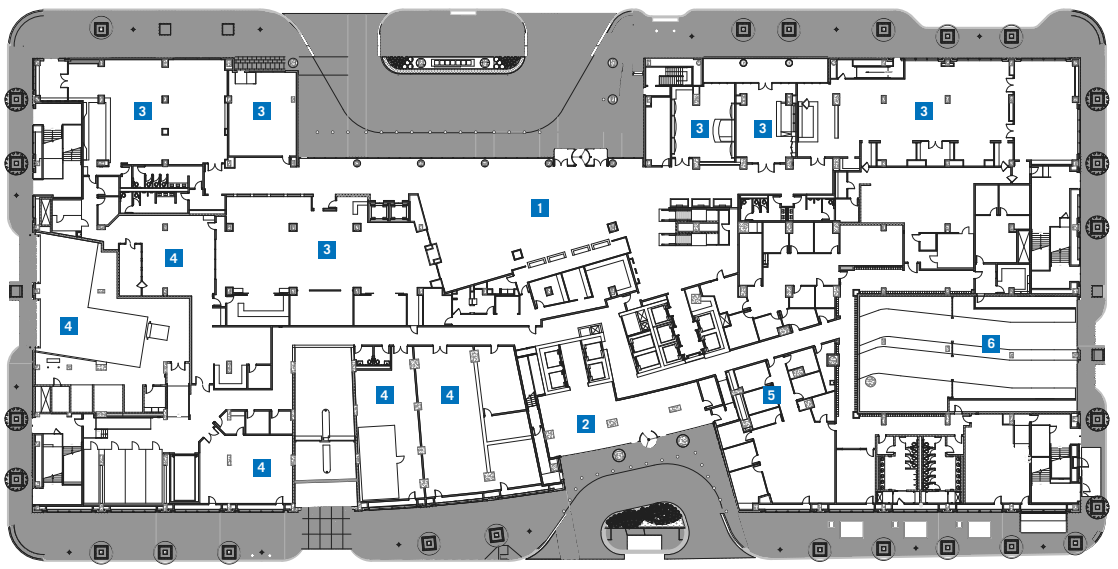
(preceding spread) Upon its completion in January 2009 at the southern end of downtown, the 35-story Omni tower added a new profile to Fort Worth's skyline. Residents and their guests access the condominiums through a private entry on the building's west side.

(clockwise from top left) The design consolidates the hotel program within the building's lower components, leaving the tower's upper levels for condominiums. The hotel entry is located directly opposite the Tarrant County Convention Center. Public spaces in the hotel open to views. A rooftop terrace above the lobby places hotel guests within sight of the Fort Worth Water Gardens.

(clockwise from top) The rooftop pool is among the amenities available exclusively to condominium residents and their guests. The building includes 89 residential units and 608 hotel guest rooms, along with ballrooms, large meetings spaces, and underground parking. In contrast to the hotel lobby, the residents' entry offers a more intimate setting.



TYPICAL RESIDENTIAL FLOOR PLAN
1 ELEVATOR LOBBY
2 ENTRY
3 LIVING/DINING ROOM
4 KITCHEN
5 BEDROOM
6 STUDY
7 BALCONY



SITE PLAN
1 HOTEL LOBBY
2 CONDO LOBBY
3 RESTAURANT
4 SERVICE
5 OFFICE
6 GARAGE ENTRY

From a massing perspective, it is difficult to sustain the vertical thrust of a tower when the larger podium contains 17 of the building's 35 stories. The solution for the Omni required a sleight-of-hand, as applied by HOK with a limestone hotel podium that opens up to allow the condominium's curtainwall to "drop" and clad the hotel room uses below, thereby accentuating the tower's slender form. At the sharp prow on the southern tip of the tower, the balconies boldly cantilever to an acute angle where they are animated by the passing sun and shadows. Hellmuth describes the experience of occupying the extreme corner along the glass guardrail to "standing on the end of a diving board." Acrophobic residents might be advised to consider the northern units, where the vertiginous effect is lessened by more rectilinear balconies.

The tower is a welcome addition to the cityscape, where it shape-shifts when glimpsed from the expressways south and east of downtown. It is also refreshing to see another modern profile bookending Paul Rudolph's City Center towers, which deservedly retain command of the skyline. When viewed obliquely along its gently curving east and west facades, the deep vertical mullions of the Omni's curtainwall create patterns that make a subtle nod towards the vertical brick pilasters of Wyatt Hedrick's nearby Texas and Pacific Terminal building.

Large hotel projects often suffer from an awkward disconnect between the architecture and the interior design, mainly because hotel operators are merely managing the properties on behalf of their corporate flag. In this case, Omni is both the developer and the operator, so there is a relatively seamless transition from outside to inside, where Looney and Associates specified the same materials to accentuate the Texas theme. Seen from inside, the previously noted glass bulge is revealed to house a multilevel circulation space supported by muscular tree columns. The podium's roof is thoughtfully planted with native grasses and a garden of herbs for the culinary exploits of the restaurant's chef.

Typically these convention center hotels require some level of public funding, either directly in the development or indirectly through financing mechanisms. The latter was the case in Fort Worth and therefore there was much political debate about the wisdom of the subsidy, which seems to be paying off more than just in architectural terms. David Dubois, head of the Fort Worth Convention and Visitors Bureau, states that the Omni has had "a direct impact on strengthening Fort Worth's $1.3 billion hospitality industry." He adds that "the new downtown hotel package has allowed the Fort Worth CVB to double our annual booking pace for future meetings, conventions, and trade shows." While the variety of carnal pleasures available to today's business visitors may pale in comparison to those offered in Hell's Half Acre, the money they leave behind is as welcome as ever.

Gregory Ibañez, AIA, is a contributing editor of *Texas Architect*.

Manner of Approach

by GERALD MOORHEAD, FAIA

PROJECT Lora Jean Kilroy Visitor and Education Center at Bayou Bend, Houston
CLIENT Museum of Fine Arts Houston
ARCHITECT leslie elkins architecture; Kendall/Heaton Associates
DESIGN TEAM Leslie Elkins, AIA; Lenja Gould; Junko Nonaka; Fumie Yoshii; Laurence Burns, AIA; Saman Ahmadi, AIA, PE
CONTRACTOR W.S. Bellows Construction
CONSULTANTS Haynes Whaley Associates (structural); Jacobs Engineering (MEP); Walter P Moore (civil); Brand + Allen Architects (retail); McDugald-Steele (landscape); Minor Design (graphics); Telios (commissioning); Kirksey (LEED)
PHOTOGRAPHERS Joe Aker; Rick Gardner; Phil Grant; Robb Williamson

UNTIL LAST YEAR, IT WAS ALWAYS A LITTLE TRICKY TO FIND BAYOU BEND, the former home of Miss Ima Hogg that now serves as the American decorative arts branch of the Museum of Fine Arts Houston. Its hard-to-find entrance off the busy intersection of Memorial and Westcott in Houston's West End was a narrow drive leading down to a parking lot alongside Buffalo Bayou. The recently completed Lora Jean Kilroy Visitor and Education Center eliminates this wayfinding problem, providing greatly enhanced public visibility and a number of much-needed facilities to expand the museum's curatorial and educational programs.

Will and Mike Hogg built Bayou Bend for their sister in 1928 in their new development of River Oaks, three miles west of downtown Houston on the south side of the bayou. Architect John Staub, with Birdsall P. Briscoe, designed the pink stucco manor house in a style Miss Ima called "Latin Colonial," after her interest in the Creole architecture of New Orleans. Bayou Bend's two-story central block is bracketed by tall-columned porches, with lower dependencies extending into the landscape on each side, which gives the impression of a much larger establishment. Formal gardens designed by Ruth London and Fleming and Sheppard are significant features of the 14-acre estate, although extensive areas were left in a natural state.

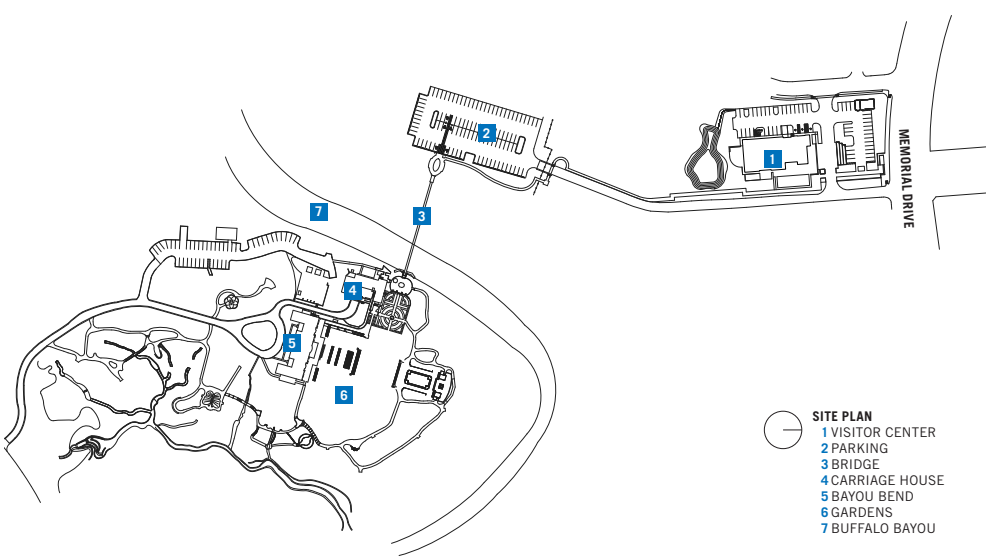
Miss Ima (1882–1975) spent her life collecting American paintings, decorative arts, and furniture that today are displayed in more than 20 period rooms in the house. The holdings of Bayou Bend, spanning from 1620 to 1876, rank in importance with those of the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Winterthur Museum, and Colonial Williamsburg, among others. One special room houses rare nineteenth-century Texas-produced furniture, pottery, silver, and paintings.

In 1957, she donated the house, collections, and gardens to the Museum of Fine Arts Houston, which opened the estate for tours in 1966. Since public access through elite River Oaks was discouraged, Miss Ima acquired land on the north side of the bayou that connected to Memorial Drive, where a small drive led to the parking lot. Visitors crossed Buffalo Bayou on a suspension bridge to enter the gardens and home through the carriage house, which contained ticketing, gift shop, and offices. This quirky, indirect, back-door entry sequence has been replaced with a new visitor center.

The $7.3 million Kilroy Center, inaugurated in September 2010, gives Bayou Bend a long-needed public entry. As the formal point of arrival, the 18,000-sf building expands the educational program of Bayou Bend by providing facilities for operations that were not previously possible in the house, including an exhibit on the legacy of the Hogg family that provides visitors with the back story on Miss Ima and her collections; expanded space for The Shop at Bayou Bend to display custom-made products available for purchase; enlarged administrative spaces; a 6,000-volume research library; meeting rooms; and indoor and outdoor event spaces. It also accommodates offices formerly located in the house, freeing rooms that have recently been reconstructed as new exhibitions areas.

Sited on the high bluff along Buffalo Bayou's north bank, beyond the reach of floodwaters, the Kilroy Center overlooks the Ima Hogg Bird Sanctuary and offers glimpses of Bayou Bend through the trees to the east. The west side of the new building is planned with mostly unoccupied spaces, mechanical equipment, and restrooms, while the large public rooms on the south and east sides open to shaded terraces and views of nature. Two acres of grounds surrounding the Kilroy Center were designed by McDugald-Steele Landscape Architects with plantings native to the area, including an allee of live oaks.

The two-story visitor center's entire first floor is devoted to the public, with visitors welcomed by a double-height lobby and adjacent orientation area. Also on the first level are two large classrooms that open onto individual exterior terraces with views to the historic house and gardens. The second level houses the administrative office, conference room, and the library. Running the length of the building's east side is a terrace that allowing access from each interior space. A prominent element of the design is the extension of the indoor spaces to the exterior, which the east-side terrace does by allowing classroom activities to spill out to sheltered outdoor learning areas.

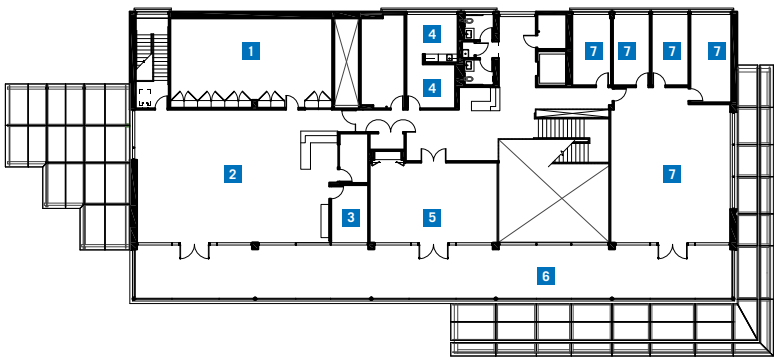


RESOURCES **CONCRETE PAVEMENT**: Hanover Architectural Products; **STONE, TERRAZZO, TILE**: American Stone; **METAL MATERIALS AND STAIRS**: Steel Designs; **RAILINGS, GLASS CANOPY, ENTRANCES, EXTERIOR SUN CONTROL**: Ranger Specialized Glass; **GLASS**: Viracon, Oldcastle Glass, PPG (Ranger Glass); **METAL MESH**: Perforated Metal Plus; **ARCHITECTURAL WOODWORK AND LAMINATES**: Reynolds Millworks; **WATERPROOFING**: L.S. Decker; **SIDING**: Berridge Manufacturing (Underwood Sheet Metal); **METAL AND WOOD DOORS**: American Door Products; **ACCESS DOORS AND PANELS**: Nystrom, Chicago Metallic, Milcor; **ACOUSTICAL CEILINGS**: Armstrong (Clunn Acoustical); **WOOD FLOORING**: Prime Productions; **LAMINATE FLOORING**: Johnsonite Tarkett; **PAINT**: Tnemec; **CARPET**: ACS Flooring; **SHADES**: MechoShade Systems

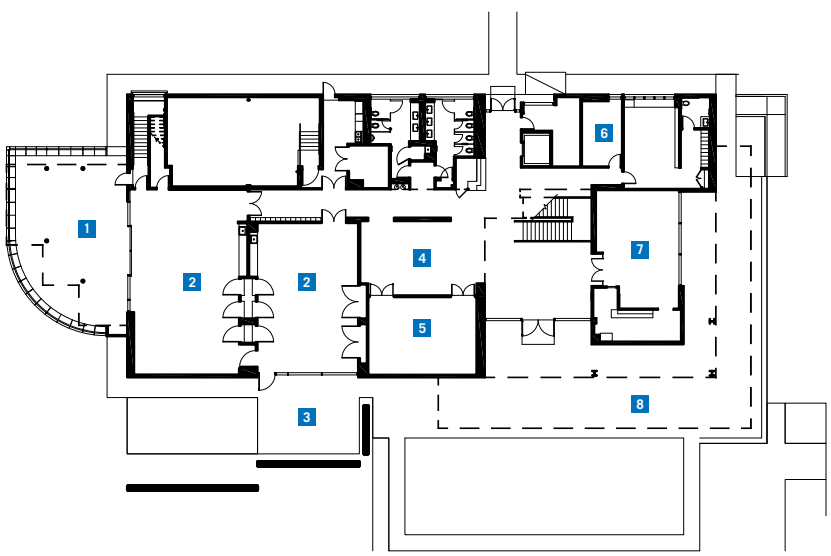
(preceding spread) Visitors walk through Bayou Bend's formal gardens and pass by the Diana fountain as they approach the new visitor center. The approach underscores the contrast between the corrugated metal building and the classical architecture of the 1926 mansion.

(this page, clockwise from top left) The design of the new visitor center makes the most of the sloping wooded site. All the spaces on the second level open to a terrace that runs along the length of the building's east side. Natural light is a significant element in the design, as shown in the double-height lobby. Also important was the extension of indoor spaces to the exterior.

(above) The Hogg Family Legacy Room visually explains the significance of the collection of decorative arts. (right and below) Period rooms in the main house: the focal point of the Federal Parlor is the mantel, circa 1800, carved with neoclassical motifs; the Music Room setting represents the early Grecian style of furnishings made primarily in the early nineteenth century.



SECOND FLOOR
1 LIBRARY STACKS
2 LIBRARY AND STUDY CENTER
3 LIBRARIAN OFFICE
4 WORKROOM
5 CONFERENCE ROOM
6 TERRACE
7 OFFICE



FIRST FLOOR
1 SOUTH TERRACE
2 CLASSROOM
3 EAST TERRACE
4 ORIENTATION GALLERY
5 HOGG FAMILY LEGACY ROOM
6 DOCENT OFFICE
7 RETAIL
8 PLAZA

Achieving LEED Silver certification was "not that hard," says Leslie Elkins, AIA, because her client was committed to the goals of sustainable design and setting a good example for the community. She says the project gained its LEED designation through aspects of the design that responded to specific criteria, such as extensive use of daylighting that provides every occupied space with ample natural light while also reducing the need for artificial lighting. Other LEED credits were received for irrigation with gray water, bike racks, dedicated rooms for recycling bins, a "cool roof" that reflects 90 percent of the sun's radiation, solar shades, and planning that minimized openings on the hot west side. Additional sustainable design features include site planning that collects runoff from the building and its immediate site in a free-form detention pond, and the incorporation of trellises and sunshades to reflect and diffuse the strong Gulf Coast sunlight. Elkins said the project's one "extra" was the use of insulated glazing units formulated with low-iron content, which increases brilliance and clarity. That choice further heightens the project's indoor-outdoor spatial connection.

Obviously, the modernist Kilroy Center does not mimic Staub's pink Creole mansion. Nor does it attempt to emulate a residential scale in anticipation of a visit to the house. With education and public service as its purpose, rather than museum exhibitions, the new building conveys a receptiveness and spaciousness that are appropriate to these more civic functions. The late Dr. Peter Marzio, the MFAH's director when the center was planned, called it "a kind of learning machine in the garden," alluding to both the contrasting and complementary aspects of the design. Indeed, this role of service and support contrasts with the museum's main purpose while, as Elkins explains, it shares Bayou Bend's spirit of connection to the landscape—both buildings use porches and terraces to visually extend interiors out into the gardens. And now without the intrusive need for office space and service areas, Bayou Bend can be wholly dedicated to its education and conservation mission.

The choice of materials – including corrugated metal siding, pipe columns, exposed steel framing, and glass canopies – further expresses the intended contrast between the visitor center and the mansion. Although not intended by the architect, the new building seems to allude to the neighborhood across Memorial Drive, where "tin houses" sheathed in corrugated siding have proliferated since the 1970s. That accidental reference gives the Kilroy Center a connection to the local urban context in a way that Bayou Bend never had in its cross-bayou isolation.

While Bayou Bend has been an obscure destination for arts *cognoscenti* for half a century, the opening of the Kilroy Center affords the institution greater accessibility and appreciation by a much larger public audience.

An associate principal of Bailey Architects in Houston, the writer also is a *TA* contributing editor.

Center of Activity

by EURICO R. FRANCISCO, AIA

PROJECT The Summit, Grand Prairie
CLIENT City of Grand Prairie
ARCHITECT Brinkley Sargent Architects
DESIGN TEAM Hal Sargent, AIA; Stephen Springs, AIA; Gary Beeman, AIA; Antoine DeHon; Suzi Muszynski; Brian Cochener
CONTRACTOR Manhattan Construction Company
CONSULTANTS Structural Engenuity (structural); M-E Engineers (MEP/lighting); Counsilman-Hunsaker (aquatics); Halff Associates (civil); MESA (landscape); Rocky Mountain Institute (sustainability); Access by Design (accessibility); Via Partnership (art); BAi (AV/acoustics); Bosma Design Solutions (food service)
PHOTOGRAPHER Charles Davis Smith, AIA

MORE THAN THE WAY IT LOOKS, MORE THAN HOW WELL IT WORKS, the amazing thing about the City of Grand Prairie's new adult activity center is that it started out as a much less ambitious proposition.

The municipality, located between Dallas and Fort Worth, planned to build the complex on a large parcel of city-owned property along State Highway 161. The tract was problematic because most of the land was in a flood plain, except for the southeast corner. After the architects at Brinkley Sargent studied the conditions with multiple stakeholders, the team realized that there was much greater potential just waiting to be unlocked. Instead of simply placing the building in the corner and being done with it, why not address the very heart of the matter—flood control within the entire tract? And, in doing so, why not create a new municipal park and use the recovered land for other public facilities in addition to the activity center? City officials were intrigued, and after examining budgets and financing options, they agreed to embark on the larger venture.

What the citizens of Grand Prairie got as a result is nothing short of unique. As designed and built, The Summit is an integral component to the new 172-acre Central Park. Neither would make much sense without the other. From the beginning, the building and park were conceived as one entity, and the resulting synergy is evident.

Working with Mesa Design Group as landscape architects, Brinkley Sargent devised an effective flood control mechanism via a series of five sequential man-made lakes situated at different elevations. In addition, the path of an existing creek was redirected. Along the edges of the lakes, walking trails and a variety of other amenities – buildings, pavilions, overlooks, a bandstand, and a variety of landscaped areas – create interest and bring the place to life.

Grand Prairie's Central Park is thus set up to embody the very idea of the modern urban park in the tradition of Frederick Law Olmstead—a place that does not rely on its surroundings for identity but rather creates its own environment in the midst of an external context. And while not every example of good contemporary architecture will age gracefully, good landscape architecture only gets better over time. As trees grow and vegetation matures, the parkland will evolve toward its intended shape.

The intrinsic relationships between the activity center and its setting are apparent starting with the site plan. The Summit is purposefully located on a long axis that also contains a grand lawn for concerts and events on the opposite edge of the central lake. This way, The Summit effectively acts as a distant backdrop for the stage and bandstand. In the near future, along this same axis on the far side of the lake, the city also expects to build a water park and a community center.

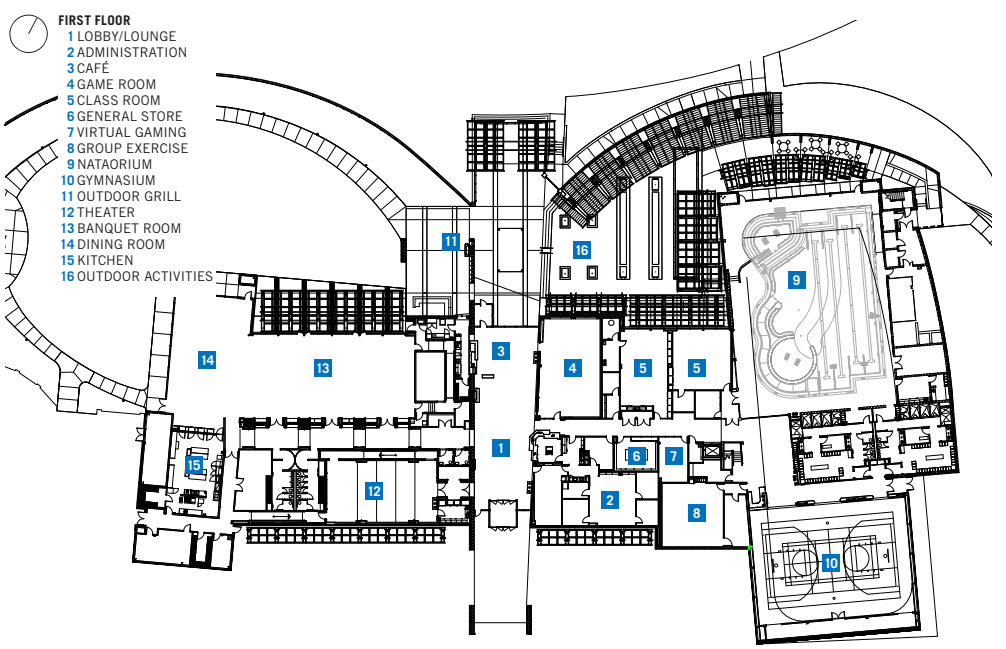
Other relationships between building and site are also evident. As one approaches the building toward the main entrance, one sees a well-composed, mostly restrained structure. From the water side, however, the building takes on a much more playful character, with openings, canopies, trellises, and terraces. These elements serve to invite the outside in and thrust the inside out.

The Summit's plan organizes its 56,500 square feet in quadrants, with a short axis that splits the building into two parts (creating an active zone and a passive zone) and a long axis that divides it further (roughly outlining a social zone and a private/service zone). The building's massing is emphatically horizontal, with taller volumes on each side serving as bookends to the overall composition. At the center is the entrance lobby with its *porte cochère*. A visitor, once inside, can see all the way through the lounge towards the water.

During my recent weekday visit, the lounge was bustling with activity. People were mingling, talking, and relaxing on comfortable couches and chairs. The ambiance was welcoming and home-like in the best possible way. A small café opens to the lounge and also serves the outdoor grill, adding to the vitality of the place. The success of the design can be gauged by how warmly people embrace this public building. Their obvious feeling of ease as they go about their recreation is certainly a testament to how well the space is orchestrated and how it is programmed.

The remainder of the central portion of the building is occupied by a game room, classrooms, and a banquet hall outfitted with movable

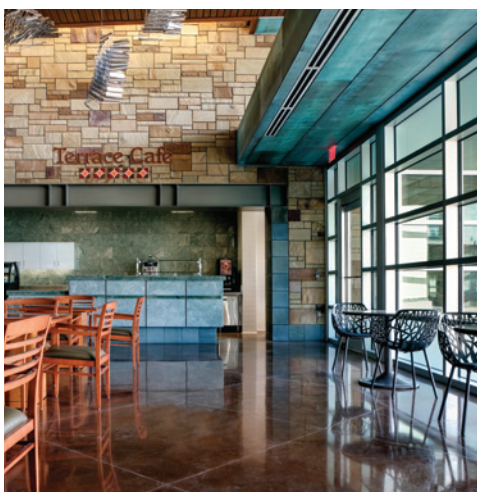
RESOURCES PEDESTRIAN BRIDGES: Continental Truss Bridge (CONTECH Construction Products); **STREET FURNISHINGS:** JANUS et Cie; **LANDSCAPE FORMS; GREENHOUSE:** Texas Greenhouse; **BLUESTONE/GRANITE:** Texas Stone & Tile; **BRICK VENEER:** Sioux City Brick (Blackson Brick); **ACOUSTICAL METAL ROOF DECK:** Epic Metals Corp.; **CUSTOM RAILINGS/TRELLISES:** Johnston Products; **ARCHITECTURAL WOODWORK:** Faubion Associates; **WOOD CEILINGS:** Rulon Company; **METAL/WOOD DOORS AND HARDWARE:** Dallas Door and Supply; **AUTOMATIC HORIZONTAL FIRE DOOR:** Won-Door Corp.; **ENTRANCES/STOREFRONTS:** Kawneer (DGB Glass); **SKYLIGHT:** CPI Daylighting; **TILE:** Interceramic, DalTile; **CARPETS:** InterfaceFLOR, Karastan; **TRACK SURFACING:** Robbins Sports Surface; **FLUID APPLIED FLOORING:** Stonhard; **WALL COVERINGS:** National Wallcovering; **FABRIC WALL TREATMENTS:** Maharam, Designtex; **SIGNAGE:** ASI Signage; **SHADES:** MechoShade Systems; **FIREPLACES:** Isokern; **ATHLETIC EQUIPMENT:** Draper (John F. Clark Company); **FITNESS EQUIPMENT:** Technogym; **RESTAURANT FURNITURE:** JANUS et Cie; **THEATER SEATING:** KI Fixed Seating; **STORAGE CREDENZAS:** The Taylor Company; **GAME ROOM FURNISHINGS:** DARAFEEV; **CUSTOM THEATRE MARQUEE:** Mecca Design & Production; **ELEVATOR:** ThyssenKrupp Elevator; **INTEGRATED PUBLIC ARTWORK:** CaolPerrot Studio, Tim Prentice, Rebecca Low Sculptural Metal Gallery & Studio, Damian Priour

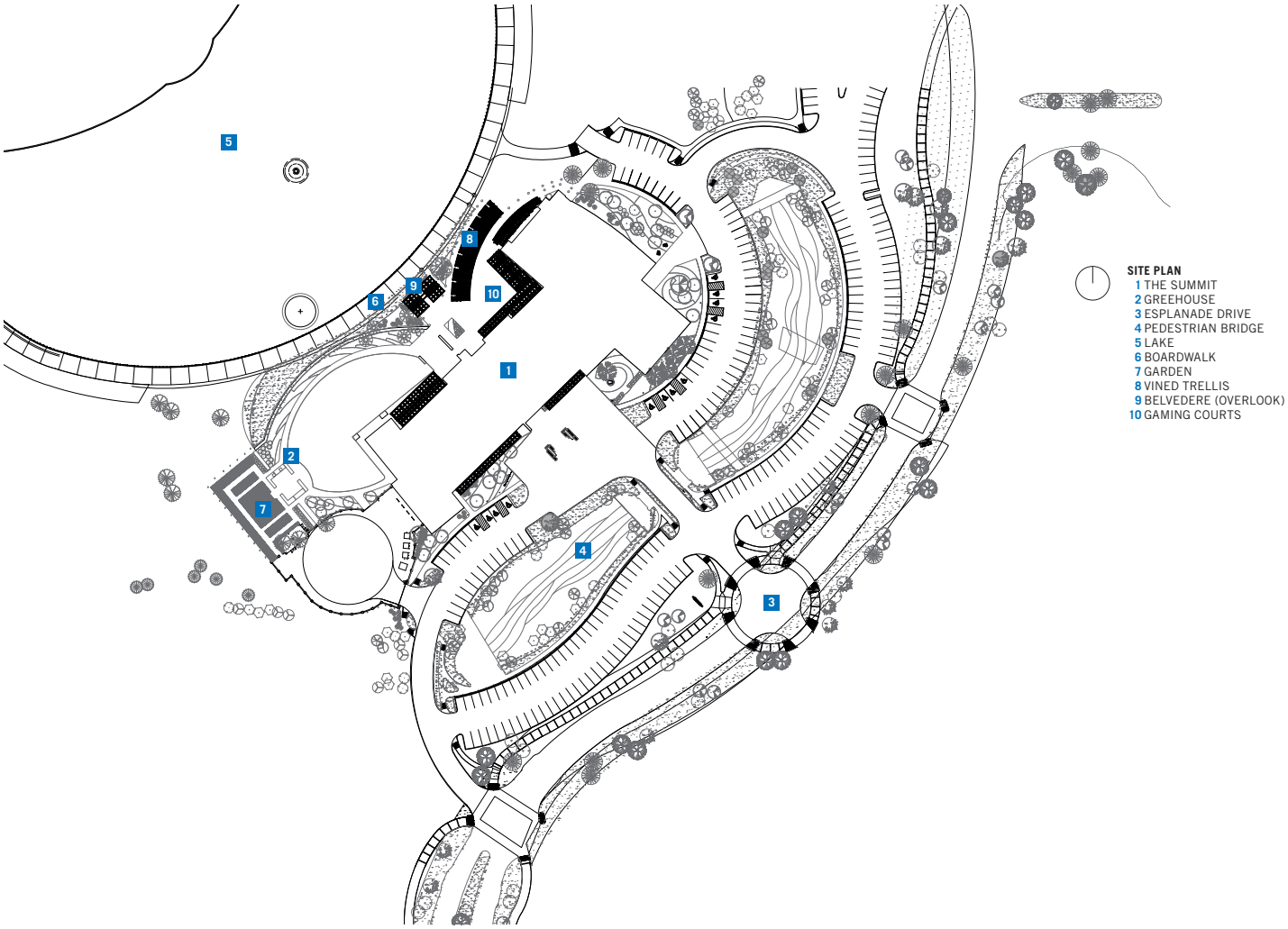


(preceding spread, left and right) The Summit's main entrance is along its southeast facade. On the northwest side are outdoor game courts shaded by canopies and trellis.

(this page, clockwise from top left) An elevated jogging track overlooks the court below and the park beyond through a second-level, floor-to-ceiling glass wall. The distinctly shaped greenhouse is one more attraction along the walking trails in the park. The indoor track provides some of the best internal views of the building. The projection room has an 'old movie theater' feel to it, but seating is very comfortable with extra wide aisles for easy access.

(this page, clockwise from top) The generous trellis shades the building from the sun and offers a great spot to enjoy views to the lake. The swimming pools are designed for many types of activities and different skill levels. The café, tucked alongside the main lobby/lounge, helps to energize the space.





partitions that allow it to function as three separate meeting rooms or as one large flat-floor theater setting complete with proscenium stage. In addition, there is a projection room as well as administration and support spaces. The two tall volumes at either side of the building – the "bookends" – contain spaces with larger footprints, such as a gymnasium, a natatorium, and a grand dining room with glass walls on two sides overlooking the park and the lake beyond. Outdoors, on the lake side, there are gaming courts, a belvedere, a greenhouse, gardens, and shaded terraces, all adding to the relaxed atmosphere and diverse programming that make the building so compelling to a broad range of patrons.

The basic palette of materials includes pre-patinated copper panels, steel, and glass. The architectural vocabulary, however, with its assemblage of volumes and textures, communicates a more animated building than the relatively concise palette might suggest. In fact, a collage aesthetic permeates the building and seems to have guided the design, from its conception as juxtaposed quadrants, to the carefully crafted details, to the overall expression of the architecture with its juxtaposed volumes, rhythms, and materials. Do we detect here a subtle challenge to the modern architectural vocabulary parallel to what was first suggested by Colin Rowe and Fred Koetter when they introduced the idea of collage as it relates to the urban fabric? The speculation may not be so far off. In fact, Grand Prairie city officials originally asked the architects for a building inspired by "a modern interpretation of the Arts and Crafts movement, but with a Texas feel." A tall order indeed!

As a building type, The Summit may be one of the first of its kind—an adult activity center specifically targeting the vanguard of the baby boom generation. Certainly, it won't be the last. Never before have older adults been as active as today's boomers, who, as some say, refuse to grow old. In fact, city officials avoid describing The Summit as a "senior center" to sidestep any stigma of geriatrics that might drive away people 50 years old and up. Early research included visits to similar facilities in other municipalities, which ultimately led to a realization that the preferable model was more akin to country clubs, resorts, and activity centers in private retirement communities.

When it comes to architecture and design, today's newest senior citizens have high expectations and generally are not satisfied with what was mainstream for their parents. For architects and community planners, that means a new opportunity—an entirely different market not to be confused with what we've known so far as "senior centers." In this respect, Grand Prairie and Brinkley Sargent are right on target. The Summit skillfully coalesces the aspirations of baby boomers and the vision of civic leaders into a socially diverse, fiscally responsible, and environmentally rich community.

Eurico R. Francisco, AIA, practices architecture in Dallas.

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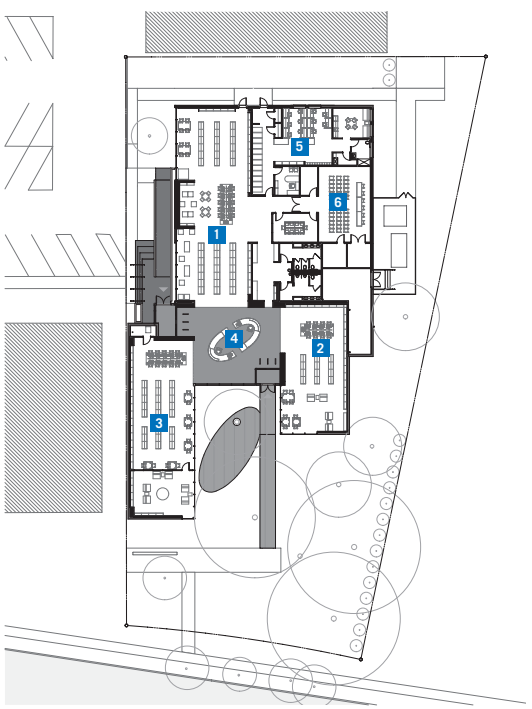
Oak Forest Library

PROJECT Oak Forest Library Renovation/Addition, Houston
CLIENT City of Houston
ARCHITECT Natalye Appel + Associates Architects; Architect Works; James Ray Architects
DESIGN TEAM Natalye Appel, FAIA; Donna Kacmar, FAIA; James Ray, AIA; Alan Creech, AIA; Stuart Smith, AIA
CONTRACTOR Teal Construction Company
CONSULTANTS Martinez, Guy, & Maybik (civil); The Office of James Burnett (landscape); Jones Engineers (MEP); Garza + McLain Structural Engineers (structural); Inclusion by Design (accessibility, signage, furniture); Beck Architecture (LEED)

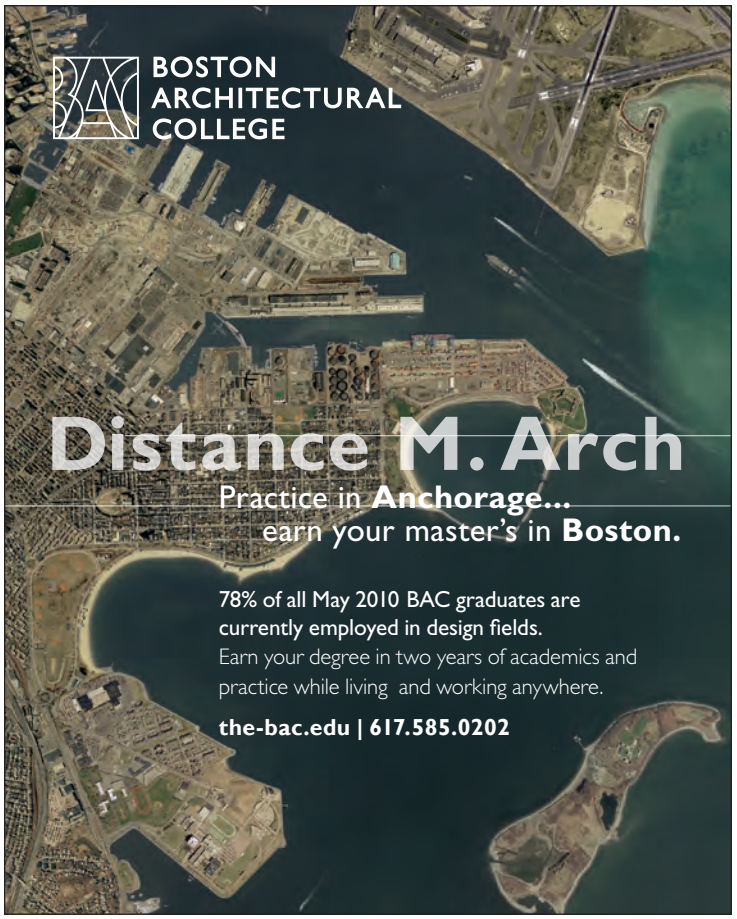
RESOURCES SITE, STREET, MALL FURNISHINGS: Landscape Forms; **POLISHED CONCRETE:** Action Services, Decocrete; **MASONRY UNITS:** Hebron Brick Company (AMP Brick & Stone); **ARCHITECTURAL METAL WORK, STRUCTURAL STEEL, RAILINGS:** Hollywood Steel; **WOOD DOORS:** Haley Brothers; **ENTRANCES, GLAZED CURTAINWALL:** Vistawall; **GLASS:** PPG; **GYPSUM:** Georgia Pacific; **TILE:** DalTile, Walker Zanger; **ACOUSTICAL CEILINGS:** Armstrong; **FLOORING:** ECOsurfaces (Flooring Specialties International); **SIGNAGE:** Hardman Signs; **EXTERIOR SUN CONTROL:** Construction Specialties; **LIBRARY EQUIPMENT:** Worden (Library Interiors of Texas); **FLOOR MATS:** Balco; **SHADES:** MechoShade Systems (Creative Furnishings & Design); **NEW AND REFINISHED FURNITURE:** Creative Furnishings & Design; **LIBRARY SHELVING AND FURNITURE:** Estey, Bretford, Gressco (Library Interiors of Texas)

Completed in January, the makeover of the City of Houston's Oak Forest Library includes a 4,500-sf addition and a complete renovation of the original 7,500-sf structure. The project was a collaboration among three local firms—James Ray Architects, Natalye Appel + Associates Architects, and Architect Works. The original 1960s library of steel and masonry construction was undersized, inefficient, and inaccessible, with severely outdated technology. The existing public entry on the north side was overshadowed by a strip center and disconnected from the shaded lawn and walk on the west. To address this issue, the architects designed adult and teen wings on the west that define a new entrance and outdoor reading room under mature oaks and pines. Staff areas, conference space, restrooms, and mechanical areas now occupy a new service zone to the south within the original structure, giving the children's area access to natural light from the north. In addition, a tile mosaic and globe-light canopy at the old circulation desk were restored to create a toddler-sized reading nook. Lobby space, lit by a continuous clerestory, occupies the seam between the old and new and unites the two entries. New materials, systems, and details complement the integrity of the original architecture while updating the facility. The project is expected to achieve LEED Gold certification.

NOELLE HEINZE



FLOOR PLAN
1 CHILDREN
2 TEEN
3 ADULT
4 LOBBY
5 WORKROOM
6 MEETING ROOM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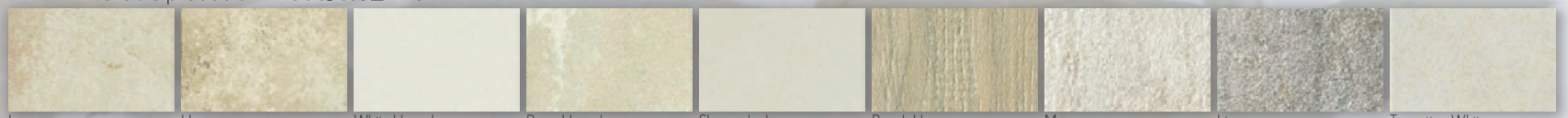

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Fire Station No. 33

FLOOR PLAN
1 LOBBY
2 LIVING ROOM
3 DINING ROOM
4 KITCHEN
5 PHYSICAL TRAINING
6 COMMON SLEEPING AREAS
7 SHOWERS/RESTROOMS
8 OFFICES
9 SLEEP AREAS
10 GENERATOR
11 APPARATUS BAYS

The City of Dallas' new Fire Station No. 33, designed by Brown Reynolds Watford Architects, replaces a previously existing facility on the same site in an established urban neighborhood. The four-bay station houses 15 firefighters, including a lieutenant, captain, and battalion chief. The goal of the project was to provide a durable, cost-effective, LEED Silver-certified building with an architectural image appropriate for the community. Green building strategies included maximizing natural daylight and views while minimizing heat gain. Recycled building materials and energy-efficient mechanical systems were also incorporated into the design. Since the fire station serves as a temporary shelter for its emergency personnel to live and rest, careful attention was paid to the building's scale, materials, and site orientation. Roof planes emerge from the back of the site, projecting upwards toward the street to create a welcoming public facade. The architects specified red brick for its exterior to reflect the 1950s-era traditions of the surrounding neighborhood, yet included canted columns painted bright yellow to convey an energetic, modern image. The project was completed in 2009 for a cost of $3.1 million.

NOELLE HEINZE

PROJECT Dallas Fire Station No. 33, Dallas
CLIENT City of Dallas
ARCHITECT Brown Reynolds Watford Architects
DESIGN TEAM Gary DeVries, AIA; Chris Sano, AIA; Beth Brant, AIA
CONTRACTOR CME Builders & Engineers
CONSULTANTS JQ (civil/structural); URS Corporation (MEP); Sebesta Blomberg (commissioning energy modeling); Graphic Content (artist)
PHOTOGRAPHER Michael Lyon

RESOURCES **CONCRETE MATERIALS**: REDI-MIX; **FENCES AND GATES**: Cain Fence Co.; **CONCRETE FLOOR STAIN**: Euclid Chemical Co.; **MASONRY UNITS**: Tri-State Brick (Blackson Brick); **CMU**: Palestine Concrete Tile; **METAL MATERIALS**: Weatherford Steel; **STEEL JOIST**: CMC Joist & Deck; **BUILDING INSULATION**: Owens Corning; **ROOF AND DECK INSULATION**: Atlas Rofing Corp.; **ROOF/WALL PANELS, FASCIA**: MBCI; **MEMBRANE ROOFING**: Certainteed; **COPING**: Petersen Aluminum; **AIR BARRIER**: DuPont Tyvek (Weatherization Partners); **WOOD DOORS**: VT Industries (DFW Door and Hardware); **SPECIALTY DOORS**: Overhead Door Fort Worth; **ENTRANCES**: YKK Dallas; **GYPSUM**: American Gypsum; **TILES**: Stonepeak Ceramics; **ACOUSTICAL CEILINGS**: Armstrong; **INDOOR ATHLETIC FLOORING**: Capri Cork; **PAINT**: ICI/Glidden; **WALL CARPET**: Eurotex; **SIGNAGE**: Benchmark Signs; **LOUVERS**: Industrial Louvers; **VISUAL DISPLAY BOARDS**: Claridge Products & Equipment; **FLAGPOLE**: PoleTech Co.; **FOOD SERVICE EQUIPMENT**: Fabrication Plus; **BLINDS**: Bali (Barber & Associates); **SPRINKLER SYSTEMS**: Jordan & Sons Fire Protection; **FUEL STORAGE TANKS**: Con Vault (Les Fray & Co.); **VEHICLE EXHAUST SYSTEM**: Plymovent (Air Cleaning Technologies)

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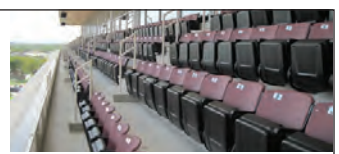

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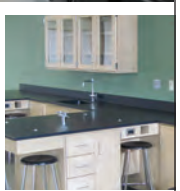

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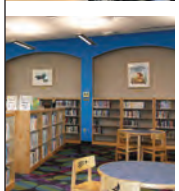

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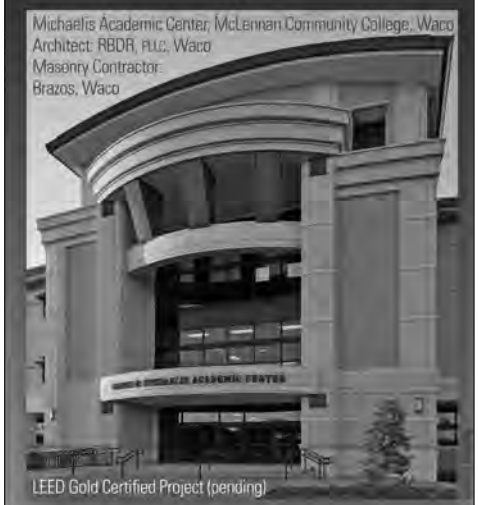
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Architect: RBDR, PLLC, Waco
Masonry Contractor:
Brazos, Waco
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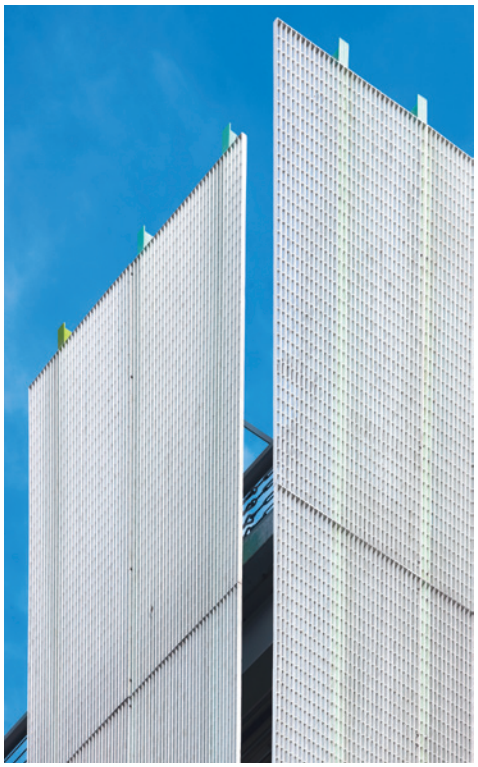
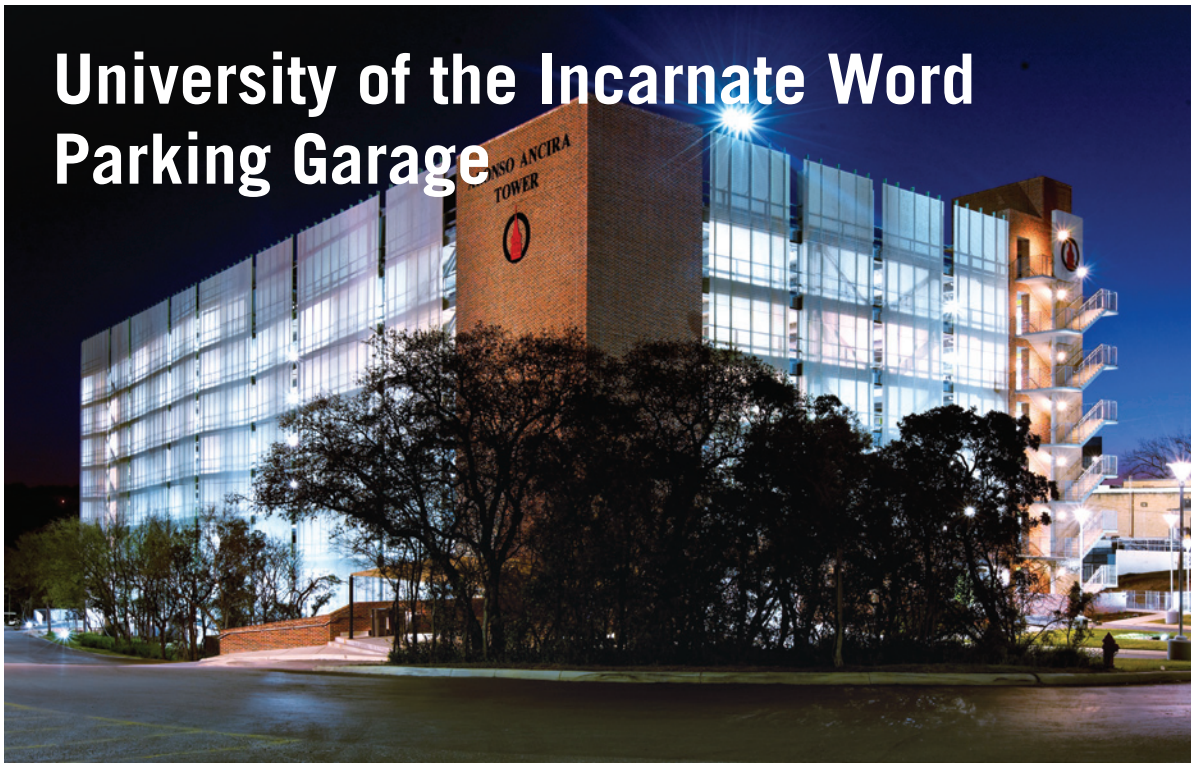
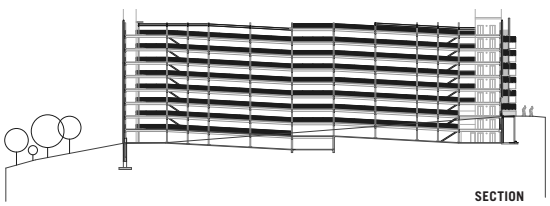
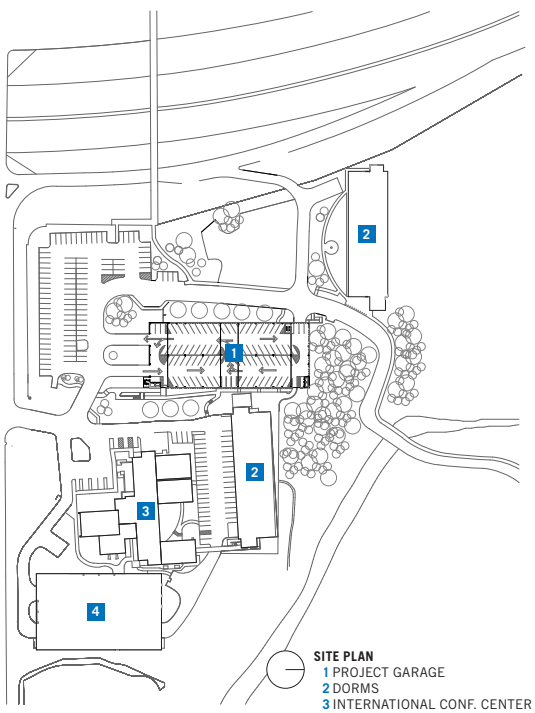


University of the Incarnate Word Parking Garage





SECTION



SITE PLAN
1 PROJECT GARAGE
2 DORMS
3 INTERNATIONAL CONF. CENTER
4 PARKING GARAGE

Designed by Marmon Mok, the 290,000-sf parking garage on the University of the Incarnate Word campus in San Antonio is located on a highly visible yet constrained site. The garage features 800 spaces for cars on nine tiers. The architects designed a skeleton-like steel structure that appears lighter and more open than a pre-cast concrete assembly. The main exterior cladding comprises 55,000 square feet of white fiberglass grate attached to wide-flange supports of fiberglass painted lime-green. The industrial-grade fiberglass grate, originally designed for and installed in chemical plants, was chosen because it offered the most aesthetic opportunities and economical feasibility. The grate creates a lacy grid that animates the building throughout the day with the changing sunlight. At night, the open-grid panels seem to uniformly glow, emitting interior illumination. The panels appear nearly transparent when viewed head-on and opaque from an oblique angle, rendering cars parked in the garage as invisible to motorists traveling along the adjacent highway.

NOELLE HEINZE

PROJECT University of the Incarnate Word Parking Garage, San Antonio

CLIENT University of the Incarnate Word

ARCHITECT Marmon Mok Architecture + McChessney/Bianco Architects

DESIGN TEAM Dror Baldinger, AIA; Mike McChessney, AIA; Cody McBreaty, AIA; Cindy De Hoyos, AIA; Alfred Brice, AIA

CONTRACTOR Joeris General Contractors

CONSULTANTS Danysh & Associates (structural); HMG & Associates (MEP); Kimley-Horn and Associates (civil); Laffoon Associates (landscape)

PHOTOGRAPHER Dror Baldinger, AIA

RESOURCES **CONCRETE**: Urban Concrete; **BRICK**: Cloud Ceramics (D'Hanis Clay Products); **STRUCTURAL AND MISC STEEL**: Trans-Tex Fabrication; **ELECTRICAL, ELECTRICAL SLEEVES**: Fisk; **FIBERGLASS SKIN**: EPI; **ROOFING AND SHEET METAL**: Superior Roofing; **DOORS AND HARDWARE**: Wessley-Thompson; **CABLE RAIL AND GUARDRAILS**: Quality Fence; **SIGNAGE**: Sign Resource Management; **ACCESS DOORS**: T.H. Willis; **ELEVATOR**: Otis Elevator; **HVAC/PLUMBING**: AJ Monier; **PAINT**: Sherwin Williams

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The Work, Part I: The Contractor's Work Plan

The contractor's responsibility for managing and directing the Work

by JAMES B. ATKINS, FAIA, AND GRANT A. SIMPSON, FAIA

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This two-part series will take a look at the contractor's sole responsibility for the Work and how to evaluate the contractor's approach to its supervision, coordination, and direction. Part 1 examines the planning that is logically and often contractually required, including the primary organizational framework—the Contractor's Work Plan. The second and final installment (scheduled for publication in the Sept/Oct 2011 edition) will examine the contractor's obligations for delivering conforming work, common approaches by contractors to alter work scope and avoid conformance, and suggested actions to take to confirm the existence of a Work Plan if indications appear otherwise.

This series does not purport to invent new ways for developing a contractor's plan for implementing the Work. Many of the tried and true elements of an effective and adequate Work Plan already exist and can be readily found in common construction contracts, general conditions, and guide specifications.

RISK IN ARCHITECTS' SERVICES has become an increasingly significant factor (encumbrance or liability) in the design profession over the past half century, with allegations of errors and omissions in document quality and construction phase services having become a frequent basis for lawsuits. As a result, the architecture profession has responded by developing risk-averse processes and techniques to protect architects against such claims. Yet there is one high-risk element over which architects have very limited influence or control—the Work.

Regrettably, the Work (as defined in the *AIA Document A201: General Conditions* with consolidated references located on the Society's blog at *www.texasarchitect.blogspot.com*) – and its associated contractor services, although solely provided by the contractor and expressly warranted to be correct and free from defects – has become a liability for architects and engineers to such a degree that it has profoundly affected the way design services are being delivered. While the liability may be relatively new to architects, the problems associated with work performance by contractors is not: in fact, the contractor's diligence and effectiveness in planning and executing the Work has historically been inversely proportional to the problems the architect subsequently encounters during construction.

Despite this unfortunate circumstance, most contractors pride themselves in their abilities to procure, organize, and manage the Work. Some larger contracting firms have even developed quite sophisticated and elaborate Work Plans. For instance, one Dallas contractor employs an enhanced unit plan, or a "Unit Bible," for its multifamily projects.

The importance of a Work Plan is effectively explained in *Project Management for Construction: Fundamental Concepts for Owners, Engineers, Architects and Builders* (Prentice Hall, 1989) by Chris Hendrickson and Tung Au. (The book's contents is also published online at *http://pmbook.ce.cmu.edu/*.) As stated by the authors: "Construction planning is a fundamental and challenging activity in the management and execution of construction projects. It involves the choice of technology, the definition of work tasks, the estimation of the required resources and durations for individual tasks, and the identification of any interactions among the different work tasks. A good construction plan is the basis for developing the budget and the schedule for work. Developing the construction plan is a critical task in the management of construction…"

A Work Plan is an obvious necessity for construction, given its complexity, the numerous trades involved, and the premiums associated with materials cost and inefficient work. As with many complex issues, it is helpful to look at a brief analogy. For example, consider the case of building a simple set of storage shelves in your garage. You start with an idea of what it will look like (the design). You decide on plywood that will be painted as the primary material (the specification). You make a study of materials you must buy (division of the Work among the trades). After making sketches, you decide that all the one-foot-wide shelves can be cut from one sheet of plywood and you will need four 1x2 boards, each eight feet long, for supports (the shop drawing). You then decide when the shelves will be constructed (the schedule). As outlined in that Work Plan, the material is purchased, cut, painted, and installed in accordance with the design and the way the construction was sequenced.

In this simplified example it is clear that only a portion of successful project execution involves the design. Equally important tasks involve the detailed planning of the construction—or in other words, the Work Plan.

Organizing the Process

The use of a Work Plan prepared by the contractor is recommended by the Associated General Contractors of America (AGC), the American Subcontractors Association (ASA), and the Associated Specialty Contractors (ASC) in their joint publication, *Guidelines for a Successful Construction Project* (available online at *www.constructionguidelines.org*).

Guidelines provides extensive details on what "the general contractor should provide" and what "the general contractor and individual subcontractors should be responsible for" regarding daily operations, staging, utilities, and services consistent with a well-planned and organized Contractor's Work Plan.

> "The most capable and sophisticated contractors will have a Work Plan that is well managed and conspicuous to everyone."

The publication also explains why and when project schedules should be prepared, as well as what information should be included. As summarized in Section C.3: "Conflicts or problems can be discovered before they occur, enabling the contractor to avoid them or prepare alternate solutions."

In addition, consistent with Work Plan components, the publication advocates a protocol to ensure quality management "to prevent mistakes before they happen." Section D.4.a makes it clear: "Managers, in all areas of the company, must provide employees with the proper training, tools, equipment and work place environment to accomplish the assigned task."

These unified suggestions of the AGC, ASA, and ASC, and their detailed instructions clearly illustrate the construction industry's belief that an identifiable Work Plan is a necessary part of the contractor's professional obligations.

The U.S. Army Corps of Engineers also takes a proactive position on construction planning by specifically requiring a formal Contractor Work Plan, as well as typically requiring a Submittal Schedule and a Quality Control Plan.

Finally, when MasterSpec is used as the guide specifications format, more specific requirements for a Contractor's Work Plan are listed. Section 013100 sets out requirements for coordinating construction operations and activities consistent with the AIA documents. It also explicitly calls for:

Coordination Drawings – "Prepare coordination drawings if limited space availability necessitates maximum utilization of space for efficient installation of different components or if coordination is required for installation of products and materials fabricated by separate entities." This requirement can invalidate a contractor's claim that insufficient space was allowed for a product or system since it requires planning and notice of perceived space conflicts ahead of time.

Preconstruction Conference – This sets out specific requirements for a conference by all project team participants, before construction begins, to help facilitate the contractor's planning efforts. Required agenda items for this meeting include Work Plan topics such as phasing, critical work sequencing, and procedures for processing field decisions.

Pre-installation Conferences – This sets out specific requirements for a conference before each construction activity that requires coordination with other construction, stating that the contractor should identify and schedule these before construction begins and call for additional conferences as needed. Each conference requires the attendance of each "… installer and representatives of manufacturers and fabricators involved in or affected by the installation and its coordination or integration with other materials and installations that have preceded or will follow…" Required agenda items for this meeting include Work Plan topics such as possible conflicts, compat-

ibility problems, acceptability of substrates, and space and access limitations. If appropriate pre-installation conferences are conducted on a project, most, if not all, problems involving conformance, compatibility, and installation can be avoided.

Progress Meetings – Often referred to as OAC (owner, architect, contractor) meetings, these typically take place during a project's duration, but MasterSpec requires that the contractor specifically report on how construction that is behind schedule will be expedited. The agenda includes required Work Plan agenda items such as interface requirements, sequence of operations, and access. Clearly, MasterSpec anticipates an open discussion of the Contractor's Work Plan at all project meetings attended by the architect.

Coordination Meetings – These subcontractor and material supplier meetings, directed by the contractor, provide a more in-depth review of the contractor's scheduling, interface requirements, sequence of operations, submittals, approval and acceptance of prior installations, and quality and work standards.

Also in MasterSpec are provisions for more stringent requirements relative to the construction and submittal schedules (Section 013200), along with provisions for scheduled reviews of quality-based activities such as quality-control testing, mockups, and the Contractor's Quality Control Plan (Section 014000).

Is There a Plan?

In its capacity as supervisor, coordinator, director, and scheduler of the Work, the Contractor's Work Plan is an obvious and logical prerequisite for adequate management and reasonable performance. The most capable and sophisticated contractors will have a Work Plan that is well managed and conspicuous to everyone. Such planning can be somewhat transparent in the actions and processes of contractors that do have one, but an identifiable Work Plan is not always provided – or even acknowledged – by some contractors.

If the contractor has not adequately planned, organized, and scheduled the construction before it begins, project success will be challenged. Therefore, it is beneficial to look for elements of a Work Plan at the beginning of a project so alternatives can be exercised in the event that planning is insufficient. The following signs will usually become apparent when an effective Work Plan is in place.

Requests For Information – An indicator that the contractor is actively managing a Work Plan is RFIs sent sufficiently in advance of a needed response. RFIs requiring an immediate or "short-fuse" response usually indicate that the contractor is discovering conflicts and challenges as they arise on the job site instead of being recognized sufficiently in advance by the contractor's proactive diligence. However, because surprises sometimes can occur on a project, short-fuse responses are to be expected for some RFIs although that is not a reasonable expectation for most RFIs.

Submittal Schedule – A well-planned submittal schedule coordinated with the project construction schedule and timely submitted is an indication that the contractor has planned for all subcontracts, trades, and purchases of materials, has sequenced and scheduled the preparation and review of shop drawings and submittals, and has expectations for the fabrication, delivery, and installation of related products or systems.

Pre-installation Conferences – An adequate Work Plan will include pre-installation conferences for critical building products and systems. The conferences should be incorporated into and coordinated with the project construction schedule and the submittal schedule.

Submittals – Submittals that bear contractor marks or notations indicate that the contractor is actively involved with its suppliers and subcontractors, is fulfilling the contracted submittal review requirements, and is proactively coordinating the Work of subcontractors in the manner and sequence among the trades as specified in the Work Plan.

Coordination Drawings – A contractor that submits coordination drawings is proactively managing the requirements of the Work Plan by anticipating and resolving reasonably anticipated product and system coordination. However, these contractor coordination drawings do not relieve the design professional from the need to provide for a reasonably well-coordinated design.

Contractor's Quality Control Plan – Contractors that prepare and openly use a quality control plan typically have a more active and identifiable Work Plan.

Progress Meeting Topics – Progress meeting agendas that include regular reviews of a submittal schedule, scheduled Pre-installation conferences, scheduled mockups, and a quality control plan are an indication that the contractor has proactively planned and is openly managing a Contractor's Work Plan.

1 Oz. Preparation = 1 Lb. Performance

The bottom line is this: a reasonably thought-out and properly implemented Contractor's Work Plan is necessary to effectively organize and manage construction. It also assures owners that they have paid for competent and professional contractor expertise and services.

Again, we must emphasize that the contractor has the responsibility and obligation to properly organize and plan for execution of the Work, as explicitly required in the *General Conditions*, Section 3.3.1. Despite that unequivocal stipulation, architects are often conscripted to plan and implement the Work by threat of project delay if a late submittal is not reviewed overnight, or through RFIs asking questions that only the contractor can answer, such as asking an architect to determine how specific manufacturers' products will fit into a space. Clearly, the architect is not the appropriate party to provide these final components of the Work Plan, and accordingly, offering observations about the quality or existence of the contractor's plan for the Work does not make the architect responsible for the adequacy of the Contractor's Work Plan.

In the Sept/Oct edition, we will conclude this two-part series with a review of contract document requirements and specific courses of action that can be taken when there is no discernable Work Plan. We will look at work conformance and common practices by contractors to alter work scope with nonconforming work. We will also examine the risks and liabilities that can result from such actions, and suggest alternative procedures for managing those risks.

Until then, as you go about your design responsibilities and endeavor to observe the contractor's planning and construction efforts, please remember to be careful out there.

James B. Atkins, FAIA, is an independent project management and litigation support consultant. He was a senior principal HKS Architects for over 30 years, and he has served on the AIA Documents Committee, the AIA Risk Management Committee, and chaired *The Architect's Handbook of Professional Practice* 14th edition revision group. Contact him via *jim@atkinscs.com*.

Grant A. Simpson, FAIA, is an independent standard of care consultant who has served as a project delivery leader for several large international firms where his responsibilities included construction documentation, project management, and loss prevention. He has served on the AIA Practice Management Advisory Group and currently serves on the AIA Risk Management Committee. Contact him via *gsimpsonfaia@aol.com*.

'Visionary' continued from page 12

think in fresh new ways. When a student asked him why he traded in his beloved red Porsche convertible for a tough-looking 4-wheel drive vehicle in the mid-eighties he replied, "My dream changed."

Hal was much more than just a dreamer. He made things happen. As longtime UT faculty member, Sinclair Black, FAIA, notes, "Hal was a leader's leader. He knew how to challenge people. He knew how to enable motivated people. He knew how to leave behind people who did not achieve the excellence he demanded."

Craig Dykers, AIA, one of the school's most prominent alumni, comments, "Hal was bold and inclusive—two traits that don't often meet in one person." He successfully walked the tightrope that kept ambitions high but also enabled cohorts to find their own place and achieve their own goals. Those qualities made him a phenomenal educator and dean.

Always the futurist, Hal said on the occasion of the centennial of the School of Architecture at UT Austin last fall, "One hundred years is not so long—I've lived 80 percent of the school's lifespan. What do we do next?" But in his last years Hal also took great pride in looking back, and he felt enormous satisfaction in what he had achieved as an educator. A longtime fellow in the American Institute of Architects, he received Texas Society of Architects' Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec FAIA in 1988 and its Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA in 1998. Nationally, he received the American College Student Association's Distinguished Professor Award in 1994. He also served with distinction on the national boards of both the ACSA and the AIA.

Just a few weeks before his death, Hal was named dean emeritus at University of Texas at Austin, an honor reserved for a very select group of former deans. The School of Architecture also named the courtyard of its main building, Goldsmith Hall – a very special place Hal had enjoyed for 65 years as a student, alumnus, dean, professor, professor emeritus, and, finally, dean emeritus – in honor of Eden and Hal Box.

LAWRENCE SPECK, FAIA

'Pratt' continued from page 12

/ But downtown Dallas is a mess," I spray-painted a big red heart on the butcher paper. Our friend Bernard Brister, who took us under his PR wing, convinced Ted Dealey, publisher of the *Dallas News*, that this heart was important, so we wound up on the front page for seven days, and for a month elsewhere in the newspaper. (Unfortunately, my wife, who played a significant role in the design project, was not credited, as women were still not allowed to show their mettle in public.)

Subsequently, Hal and I were able to form a firm when a downtown developer asked us to plan 6.2 acres of the core. It was the postwar age of the new and of experimentation. A lumber sales company asked us to show off their products in a new building, which still stands at Sherry Lane and Westchester, while another new product called "Archilithics" gave us a structural stucco that we applied to stacked-up reject concrete blocks without mortar for the design of a church in Mesquite, also still standing and a winner of a 25-year award from the local AIA.

In preparation for the AIA national convention in Dallas in 1962, the local chapter asked Hal to edit a softcover book about local architecture. The project gave him the opportunity to employ his editorial skills with words as well as with the images. He had a wonderful eye for photography. I helped with the articles, as did several others. The Prairie's Yield: Forces Shaping Dallas Architecture from 1840 to 1962 was the first book about the city's architecture, although we had to look beyond Dallas to fill its 80 pages, going even as far as Austin to profile the State Capitol.

Over the years, Pratt and Box Architects also had produced work that was recognized with national awards. But by the late 1960s, we decided to bring on a third partner and invited Philip Henderson for that position. That allowed us to take an extended leave for a well-earned sabbatical, one partner leaving for a time while the other two concentrated on the firm's business. Hal took his family to Europe twice.

The new firm – Pratt, Box and Henderson – enjoyed a good run until Hal left in 1970 to establish the School of Architecture at the University of Texas at Arlington. Throughout those years of working together, I admired Hal for being a thorough craftsman. He was great to work with. We were always pushing him, but he always responded.

JAMES PRATT, FAIA

'Livestrong' continued from page 14

used in or around the building in accordance with green housekeeping and landscape procedures adopted by the client. The project, which has been certified LEED Gold certification, was designed to reflect the Livestrong mission "to inspire and empower people affected by cancer."adopted by the client. The project, which has been certified LEED Gold certification, was designed to reflect the Livestrong mission "to inspire and empower people affected by cancer."

The COTE Top Ten Green Projects program was founded 15 years ago to recognize work that results from an integrated approach to architecture, natural systems, and technology. Selections are based on a project's success at making a positive contribution within their communities, improving comfort for building occupants, and reducing environmental impacts through strategies such as re-use of existing structures, connection to transit systems, low-impact and regenerative site development, energy and water conservation, use of sustainable or renewable construction materials, and design that improves indoor air quality.

Jurors for this year's Top Ten Green program were Joshua W. Aidlin, AIA, of Aidlin Darling Design; Mary Guzowski of the University of Minnesota School of Architecture; Kevin Kampschroer, of the General Services Administration's Office of Federal High-Performance Green Buildings; Mary Ann Lazarus, AIA, of HOK; Jennifer Sanguinetti, P.E., director of British Columbia Housing's Smart Buildings & Energy Management; and Lauren Yarmuth of YRG New York.

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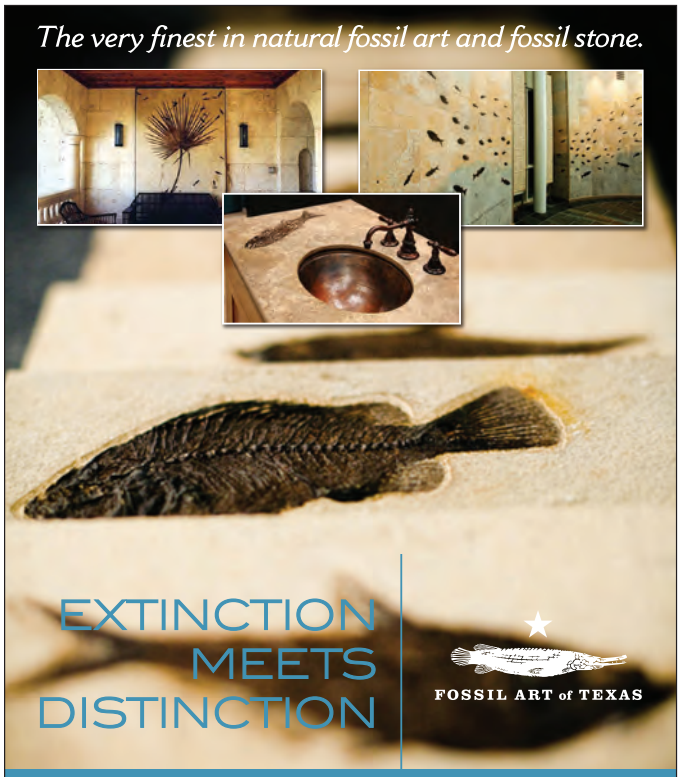

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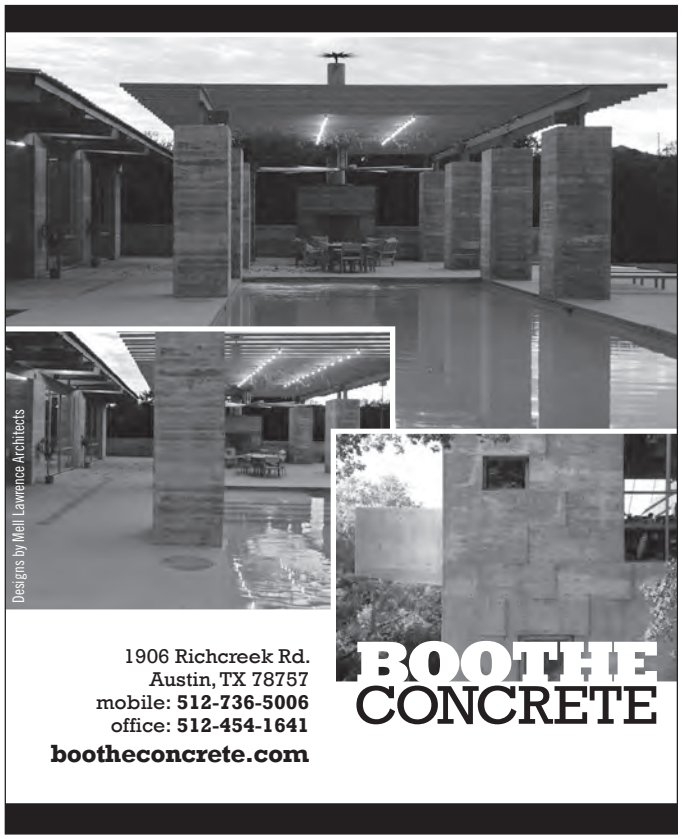

The Bridge Receives Bruner Award's 2011 Gold Medal

The Bridge Homeless Assistance Center in Dallas is this year's recipient of the Gold Medal from the Bruner Foundation in Cambridge, Mass., the sponsor of a biennial awards program that recognizes excellence in the design of urban places that transform their communities in a positive way. Designed by CamargoCopeland Architects and Overland Partners Architects, The Bridge was among five finalists for the 2011 Rudy Bruner Award. The Bridge was ultimately chosen for the top prize and will receive $50,000, with the four Silver Medalists receiving $10,000 each. Located on the edge of the city's central business district, the 75,000-sf facility occupies a full city block. Its six buildings include an existing warehouse converted into an outdoor sleeping pavilion set around a courtyard. The project was featured in the May/June 2010 edition of *Texas Architect*. Established in 1986, the Rudy Bruner Award is unique for its focus on the interplay of process, place, and values in creating enriching urban environments, and its extensive on-site evaluation process. More information can be found at *www.brunerfoundation.org*.

Structural Steel Building Projects Earn National Awards

Fourteen structural steel building projects have earned national recognition in the 2011 Innovative Design in Engineering and Architecture with Structural Steel awards program (IDEAS2). The 14 IDEAS2 winners were chosen from nearly 100 submissions received from architectural and engineering firms throughout the U.S. The 2011 award-winning projects include three from Texas in the Projects Less Than $15 Million category: National Award - Rio Roca on the Brazos religious facility, Palo Pinto, Maurice and Walter Jennings Architects; National Award: Cutting Horse Ranch facility, North Texas, Lake/Flato Architects; and Merit Award: Lady Bird Lake Hike and Bike Trail Restroom, Austin, Miró Rivera Architects. Conducted annually by the American Institute of Steel Construction (AISC), the IDEAS2 awards recognize outstanding achievements in engineering and architecture on steel-framed building projects throughout the U.S. The award is the highest honor bestowed on building projects by the structural steel industry in the U.S. The winning projects were recognized on May 11 during AISC's 2011 NASCC: The Steel Conference in Pittsburgh. Photos and detailed descriptions of all the winning projects can be viewed in the May edition of *Modern Steel Construction* magazine.

Houston Project Honored by Urban Land Institute

The Urban Land Institute (ULI) has awarded New Hope Housing at Brays Crossing with its annual ULI Award for Excellence: The Americas. As one of 10 winning developments chosen from among 160 entries, Brays Crossing is the vision of Houston architect Ernesto L. Maldonado, AIA, of Glassman Shoemake Maldonado Architects. The award recognizes and promotes best practices in the real estate industry judging projects on all aspects of development, including construction, economic viability, marketing, design, and management. "We are extremely honored to receive this prestigious international award," stated Joy Horak-Brown, executive director of New Hope Housing. "Brays Crossing as well as other New Hope properties prove that affordable housing can be high quality and a vibrant community asset that helps lift up a neighborhood," she concluded. Brays Crossing integrates a public art display into the building design. To capitalize on its prominent freeway exposure and make the project a "face for affordable, supportive housing" Chicana artist Carmen Lomas Garza was commissioned to design four exterior steel murals. The whimsical murals turn what would have been a blank, utilitarian 500-foot sound wall, a HUD requirement, into an important community amenity. Adding to Brays Crossing's artistic sensibility, Houston stained glass artist Kim Clark Renteria designed four window panels that punctuate the building entry. Camden Builders, Inc. was the contractor.

'NCARB Talks' Video Series Debuts

The National Council of Architectural Registration Boards (NCARB) has launched a new video series entitled "NCARB Talks," featuring short, informal conversations with architects on staff. These videos give viewers a glimpse of individual triumphs and challenges on the path to licensure. They discuss their experiences with the Intern Development Program (IDP), the Architect Registration Examination (ARE), and the importance of getting licensed and ultimately NCARB certified. Whether you are a student considering the profession, or are an intern currently in the process of becoming licensed, this series provides insight into the licensure process. These videos are also a resource to illustrate the realities of the profession for those mentoring the next generation of architects. The "NCARB Talks" videos are available at *www.ncarb.org* and NCARB's YouTube channel at *www.youtube.com/user/NCARBorg*.

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Frontier Renaissance

What might become the next Marfa, tiny Albany entices two more arts-minded transplants

by DAN SEARIGHT, AIA

Rick Wintersole, AIA, collaborated with landscape designer Sarah Carr on the residential project just off the courthouse square in the up-and-coming destination of Albany. (left) The historic and recently restored Shackelford County Courthouse looms in the background. (above) A Queen Anne-style cottage from 1907 was moved from a nearby lot to house a café, art gallery and bed and breakfast.

LONG-TIME FRIENDS AND FORMER BUSINESS PARTNERS Randy Bacon and Jim Stuart were both looking for a small town where they might live at a slower pace. They were attracted to Marfa and Fort Davis, but those locales were too remote. They considered several small towns within a few hours' drive of Fort Worth, hoping to find one with a historic courthouse and a downtown square. Stuart wanted a quiet place to pursue his ambitions as a writer, while Bacon required an artist studio near the West Texas subject matter he paints.

The former frontier outpost of Albany, about 30 miles northeast of Abilene, turned out to be the perfect location. Bacon was preparing an exhibition of his paintings at Albany's Old Jail Art Center when he noticed a corner lot for sale just off the town square. "This is it," he thought to himself.

Only two hours from Fort Worth, Albany has the look and feel of far-west Texas and has become known for its progressive attitude toward the arts. Albany's 1,759 residents also care about preserving their town's heritage buildings. Several have been recently restored, among them two movie theaters, a drug store, the Masonic Lodge, and a 1920s-era Sinclair gas station. And, in June 2001, the Shackelford County Courthouse—completed in 1883 and designed by J.E. Flanders in the Second Empire style—had been rededicated following restoration by TWC Architects. The rusticated limestone courthouse stands at the center of a 14-block National Historic District.

Stuart and Bacon hired Rick Wintersole, AIA, of Fort Worth, to design a residential compound that included a 1907 Queen Anne cottage relocated from a nearby church property. "The historic house claims the public corner and acts as counterpoint to the new design," Wintersole explains. "The new buildings are located to create maximum courtyard space and the courtyard gates align to tie the project together." The landscape design by Sarah Carr of Mark Word Design in Austin complements Wintersole's buildings with fountains, gardens of native plants, and a herringbone-patterned terra cotta wall in the courtyard. In addition to the historic house, the 15,000-sf site encompasses Stuart's 2,375-sf residence/office, Bacon's 2,000-sf residence/studio, a 730-sf office lease space, a public courtyard, and several private courtyards.

The architect sought not to replicate but to respect neighboring landmark structures and their visual fabric, texture, and scale while lending a modern individuality to the enclave. As a result, the exterior materials blend with the D'Hanis brick, Lueders limestone, stucco, and corrugated galvanized steel of the various buildings that line the nearby courthouse square.

The writer has become well acquainted with Albany's thriving arts and restoration scene through his wife, Mariana Green, who grew up on her family's ranch outside of Albany.

PHOTOS BY RICK WINTERSOLE, AIA

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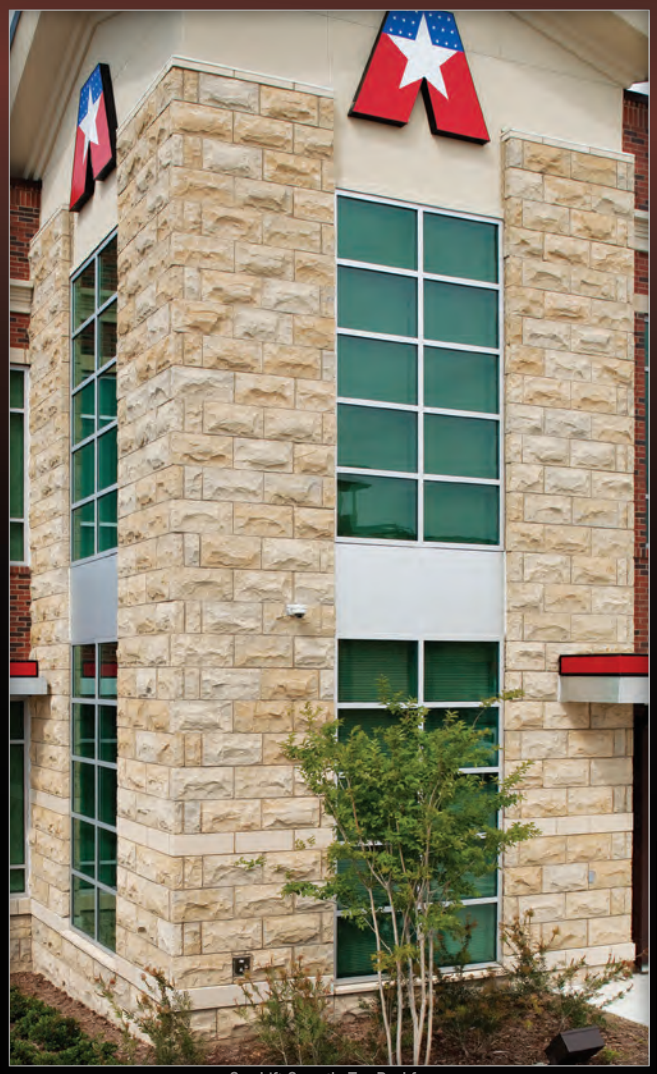

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